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East to West: An interactive journey through posters from 1940 to 2010, India and USA

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East to West

An interactive journey through posters from 1940 to 2010,
India and USA

A Thesis submitted in
partial fulfillment of the requirements
for the degree of
Master of Fine Arts in Visual Communication Design

School of Design
College of Imaging Arts and Sciences
Rochester Institute of Technology

Sukhada Apte
August 30, 2014

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“I do not want my house to be walled in on all sides and
my windows to be stuffed.

I want the cultures of all the lands to be blown about my house
as freely as possible.

But, I refuse to be blown off my feet by any.”

—Mahatma Gandhi

Abstract

Culture affects design decisions and design in turn affects how culture evolves. For centuries, societies have migrated around the globe, taking elements of their design and culture with them in the forms of art, musics, tools, and textiles and picking up new design forms as they moved. Most societies today are a mix of many cultures, and an analysis of their design history reflects the evolution of those cultures. We see influences of far away places in design that comes out of our own backyards. The United States of America is a rich cultural and design experience for a foreign student, who comes from India. An American student feels the same surprise of culture and design upon visiting India. Being immersed in such very different design cultures heightens their understanding of their own. The differences and similarities between these two cultures and their design styles are what inspired this thesis and the problems that it tackles.

This thesis is a comparative study of visual design in India and the USA and opens a discussion about possible influences on each by observing the differences and similarities between the two. A comparative design study was undertaken in this thesis of posters from the USA and India during the time period of 1940 – 2010. The posters were put into a matrix and analyzed for typography, illustration, color techniques and purpose. The visual dissection of the posters revealed possible connections and influences these two countries have had in each other. The results of this analysis were made into an interactive timeline that can be accessed and followed by viewers. The usability of the timeline was testes and feedback and comments were elicited from people who viewed the timeline.

East to West is a step towards better understanding the mutual influences on forms of design and expression that grew from interactions of Indian and USA cultures and how these forms have made their place in graphic design history.

Interactive Timeline

www.sukhadathesis.com

Keywords

history, timeline, graphic design, interactive, posters, Bollywood, India, USA, infogrid, analysis

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1.0 Introduction

In today's technology-driven world, finding inspiration and collecting references is just a matter of a click. Fifty years ago, there were no computers, and artists were still using the traditional methods to create art. These artists were inspired when they travelled to different lands and brought back new design elements to incorporate into their work. Cultures have been inspiring one another for centuries and we see the results of their collaborations throughout the history of design. *East to West* explores the design culture of India and United States of America to look for common influences that affected the design destinies of these two countries.

This thesis chooses posters as a medium of studying visual art and takes into account posters from both countries during the time period of 1940 – 2010. It organizes these posters into genres, visual style, typography, social impact, purpose and possible influences. An analysis of common factors between the sets of posters and their years of production leads to conclusions about such mutual influences. The results of this research is organized into an interactive visual timeline, in which audiences can follow the design history by examining the posters and analysis of each comparison.

East to West highlights the important roles that social, political and cultural influences have played on design through history. It particularly aims at students, graphic design researchers and design enthusiasts.

1.1 Situation Analysis

To understand a design culture, it is important to know the history of social, political and geographical influences on design. India has been home to a variety of cultures and influences because of colonization over the ages by Mogul, Persian, Portuguese, French and British cultures. The history of these influences on design in India is vast and scattered and unfortunately most is not well documented. Few sources give a concrete timeline of even short periods of the evolution of design in India. Design institutions such as the National Institute of Design, Ahmedabad (NID) are committed to collecting and adding to research that documents the history of design in India.^{1,2} This thesis aspires to lend a small helping hand to this effort.

After coming from India to the United States of America, one can see the same influences playing different roles on the other side of the globe. Graphic design in the USA, is heavily influenced by designers from Europe. During the 1930s, these designers immigrated to America and brought their style and influence to American graphic design.³ This ushered in the era of Modernism. World War I and II brought about social and political change throughout USA. At the same time, India was fighting its war of Independence. Both the countries saw a huge impacts of war, revolution and patriotism as the main themes for creative expression.

This thesis explores possible connections and influences that could have travelled between India and the USA. Many connections and social similarities in the evolution of design surfaced. The artistic and cultural influence that Europe had on both countries was apparent at many points in the time between 1940 – 2010. The cinema and art posters have been a major means of cultural expression in both the countries, many reflecting the film industries were chosen as the visual medium of study.

The time period of 1940 – 2010 was chosen because these years saw a rapid evolution in the techniques used to create these posters. The introduction of computers and design softwares lead to a rapid evolution in the way design was done in both the countries.

1.2 Problem Statement

Is there a common influence, possibly Europe, between the graphic design histories of India and the USA?

Graphic design in India and the USA evolved from fine art. After the Abstract period in art, USA gradually turned to Modernism at the beginning of the century. At the same time, India found emerging art school styles namely Rajput, Tanjore, Bengal, and Madras as the main form of artistic expression.^{4,5}

Modernism came to the USA in 1930s via European graphic designers. Around the same time, American advertising agencies recognized India as a new market and opened agencies there, bringing the American graphic design culture to the other side of the globe. Before Indian commercial art posters were influenced by the leading ad agencies of Chicago and New York, they were commissioned by Indian businessmen who did business in the west and who wanted to produce advertising art that would entice the audience in the west. These commercial forces and the heavy influence of British colonization in India led to the production of movie posters and advertisements in English and to the artistic tastes of the West.

The search for common influences on graphic design in India and the USA led to further research questions:

Did Europe eventually become a carrier of inspiration and ideas from East to West?

Did India and USA directly influence each other's designs?

If the answer is yes, then when was this connection established and has it changed the perception of design in both countries?

2.0 Survey of Literature

Knowledge of the graphic design histories of India and the USA is essential to understand the design movements and styles prevalent during the time studied. To illustrate this, best examples of the iconic and not as recognizable art from these decades is selected from the available literature.

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History of Graphic Design : USA

Books

1. Meggs' History of Graphic Design

By Meggs, Philip B. Purvis, Alston W.

4th ed. Hoboken, NJ: John Wiley & Sons, 2012

This book focuses on graphic design history and gives a detailed explanation of artists and movements during 1930s in USA.

It is essential in understanding the European influence on graphic design in the USA.

2. Graphic Design A New History

By Stephan J.Eskilson

Yale University Press, 2007

This book provides detailed history about the evolution of graphic design throughout the world. It would helps understand different cultural influences and development of graphic design under those influences.

3. Modernist

Edited by Robert Klanten and hendrik Hellige

Gestalten, 2011

This book with its visual examples of modernist print design will help in understanding characteristics of modernism.

4. American Modernism Graphic Design, 1920 to 1960

By R Roger Remington

Yale University Press, 2003

This book contains a history of American graphic design including visual examples and an analysis. It will help understand and perform an individual analysis of the chosen posters that are from the same era.

History of Graphic Design : India

Books

5. Graphicswalla Graphics in India

By Keith Lovegrove

Harper Design International, 2003

This book gives visual examples and author's analysis of the visuals. It mainly has visuals from Indian advertisements and cinema. It is a rich source of cultural exploration and will help understand color and style for the research application.

6. Street Graphics India

By Barry Dawson

Thames and Hudson, 1999

This book has a variety of photographs of Indian street art from the 90's. This will help me understand illustration styles used by the street artists and give a different perspective from Indian commercial art.

Journals

7. Modern Indian Art: A Brief Overview

By R.Siva Kumar

College Art Association, Art Journal Vol.58, No.3 (Autumn 1999)
pp.14-21

www.jstor.org/stable/777856

This scholarly article gives a brief overview of how history of Indian art and symbolism translates into modern Indian art. It would assist in a better understanding of Indian art history and symbolism, crucial to the thesis.

8. Design Pedagogy in India: A Perspective

By Singanapalli Balaram

The MIT Press

Design Issues, Vol.21, No.4. Indian Design and Design Education (Autumn 2005), pp.11-22

The article talks about post Independence flourish of graphic design/commercial art in India. It will help understand how design developed in present-day India.

9. Indian Design and Design Education

By Martha Scotford

The MIT Press

Design Issues, Vol.21, No.4. Indian Design and Design Education (Autumn 2005), pp.1-3

www.jstor.org/stable/25224013

The article talks about design education in India and will shed light on how the design education in India impacts its design today.

Online Resources

10. India Report, April 1958

Charles and Ray Eames

Design Observer

www.observatory.designobserver.com/entryprint.html?entry=12692

Fifty years ago, Charles and Ray Eames were involved in building the foundation of National Institute of Design, Ahemdabad, India.

They made this report highlighting the needs that design education in India should address. This report will help in understanding their direct influence in shaping the design education in India.

11. Design Resource

By Aman Rupesh Xaxa

www.dsource.in/resource/history-graphic-design-india/index.html

This source contains a very brief history of Indian art to modern day design. It functions as a quick reference guide to check the periods of Indian fine art.

Posters from USA and India

Books

12. A Century of Movie Posters

By Purvis, Alston W.; Le Coultre, Martijn F.
L.Humphries, 2002

This book provides a detailed visual source of posters from all over the world in the past century.

13. Translating Hollywood: The World of Movie Posters

By Sam Sarowitz
Mark Batty Publisher, 2007

This book has visuals and description of posters of Hollywood movies and international poster representations of the same movies. It is interesting to read the author analyze the different cultural interpretations of the same movie.

14. Saul Bass: A Life in Film and Design

By Jennifer Bass and Pat Kikham
Laurence King Publishing, 2011

A reflection and collection of Saul Bass's life and work.
An excellent source to understanding some of the iconic posters of the 60s and 70s.

15. Cinema India: The Art of Bollywood

By Divia Patel, Laurie Benson and Carol Cains
National Gallery of Victoria, 2007

A collection of posters featured in an exhibit at the V&A, UK, dedicated to Bollywood movie posters.

16. Living Pictures: Perspectives on the Film Poster in India

By Sara Dickey, Emily King, M.S.S. Pandian, Christopher Pinney,
Rosie Thomas, Patricia Uberoi
Edited by David Blamey and Robert D'Souza
Open Editions, 2005

An examination of Indian cinema's poster art from a range of perspectives to consider how it is valuable in visual charm and meaning within broader cultural context.

17. Bollywood Posters

By Jerry Pinto and Sheena Shetty

Thames and Hudson, 2008

This book was the main resource of posters taken for the study. It provides posters and background information on the movie and the art for the poster, which becomes valuable information in the selection of posters.

Application Design

Books

18. The Anatomy of Design: Uncovering the Influences and Inspirations in Modern Graphic Design

By Heller, Steven, and Mirko III

Gloucester, MA: Rockport, 2007

One of the biggest influences for the thesis was this book on influences and inspirations in modern graphic design. The layout of the book highly inspired the way the research was laid out in the digital application.

19. Data Flow: Visualising Information in Graphic Design

Editors: R. Klanten, N. Bourquin, S. Ehmann, F. van Heerden, T. Tissot

Gestalten, 2008

This book acted as a great resource on visualizing the research as information design. It helped by providing visual charts and possibilities of presenting the visual timeline and hierarchy.

Online Resources

20. Infogrid

By Chris Coyier

Article on Grid Accordion:

<http://css-tricks.com/grid-accordion-with-jquery/>

Infogrid Demo

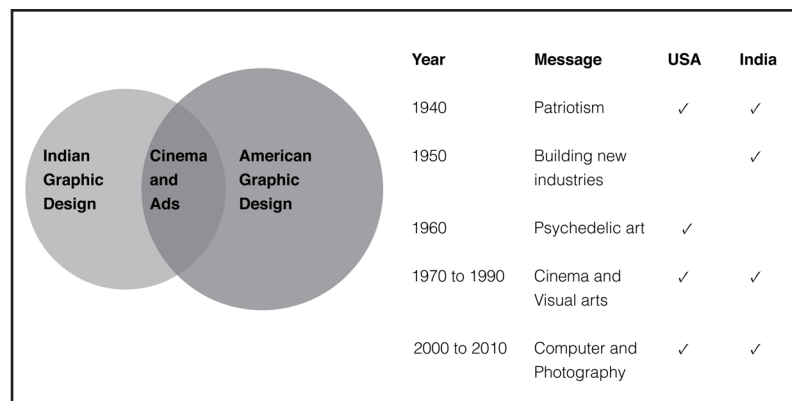
<http://css-tricks.com/examples/InfoGrid/>

Chris Coyier and his articles on 'csstricks', his detailed explanation of the accordion grid that he constructed made it possible to make the thesis visually functional.

3.0 Methodology

There is a common starting point for graphic design history of both the countries – Fine Art. There is a medium that was largely prevalent in both the countries during the chosen time period – Posters. For these posters, there were common social influencing factors. The figure below plots a chart of the common social occurrences between both the countries. Cinema and Advertising emerged as the common industries that were affected by these social issues and made art relevant to these issues.

The circle representing Indian Graphic Design is smaller because the idea of graphic design as an industry had not yet taken hold in the country.



The primary goals this thesis set to achieve were as follows:

- Establish connections amongst Indian and US graphic design history by keeping Indian posters as the subject
- Create a timeline and look for similar styles.
- Note the time differences in introduction or occurrence of the styles
- Analyze chosen Indian posters in comparison to chosen US posters
- Create a visual application, which will help viewer understand the underlying connection in an easier way

To find and establish the connections between the two sets of posters, it was important to visually analyze them. This visual analysis was easier to do when there were actual physical posters to dissect and analyze. It was decided that a physical matrix would be created which can then be converted into a digital format containing the observations and opinions. The first step was to scan and print the posters in a smaller scale so that they can be pasted on the matrix.

3.1 Matrix: Solving the Puzzle

Creating the visual matrix was a crucial step in figuring out the connections in this thesis. It also laid out the wire frame for the interactive application that would hold the research. The first stage of the matrix divided the posters into the decades that they were published. Then comparative columns were made depending on:



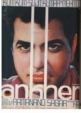
Visual Style

Reminiscent Poster




Year





Genre / Purpose




The original matrix had over 30 posters from Bollywood for analysis and they were prepared for data collection according to their year.



Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Bhumika	1977	Shyam Benegal Art Film						
Do Shatru	1980							
Ankhen	1968	Ramanand Sagar Drama/ Spy						




Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Jis Desh mein ganga behi hai	1960	Raj Kapoor						
Andaz	1971	Ramesh Sippy Romantic						
Parakh	1960	Bimal Roy						

Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Chameli	2004	Drama						
Jaal	1952	Guru Dutt Films						
Johnny Gaddar	2007	Sriram Raghavan						




Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Don	1978	Chandra Barot						
Don	2006	Farhan Akhtar						
Jodha Akbar (2)	2008	Ashutosh Gowariker History/Myth	 					




Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Lagaan	2001	Ashutosh Gowariker						
Shaheed	1965	Patriotism						
The Legend of Bhagat Singh	2002	Rajkumar Santoshi/ Patriotism						

Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Rang de Basanti (2)	2006	Rakeysh Om. S/ Patriotism						
								
Bobby	1973	Raj Kapoor/ Romantic						
Awara	1951	Prithviraj / Romantic						




Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Pyasa	1957	Guru Dutt/ Romance						
Sujata	1960	Bimal Roy/ Romance						
Guide	1965	Vijay Anand/ Romance						




Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
An Evening in Paris	1967	Action/Musical						
Sajan	1969	Mystery/romance						
Kal Ho na Ho	2003	Dharma prod/ Romance						




Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Neel Kamal	1968	Fantasy/romance						
Zoro								
Kala Jadu								

Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Rocket Tarzan								
Krrish	2006	Action						
Kahi Din Kahi Raat	1968							

Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Om Shanti Om	2007	Farah Khan/ Comedy/Drama						
Barsaat	1949	Raj Kapoor/ Musical/romance						
Saawariya	2007	Sanjay Leela Bh. Musical/romance						

Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
CID								
Dil Chahta Hai	2001	Farhan Akhtar/ Drama						
Being Cyrus	2005	Comedy/ Thriller						

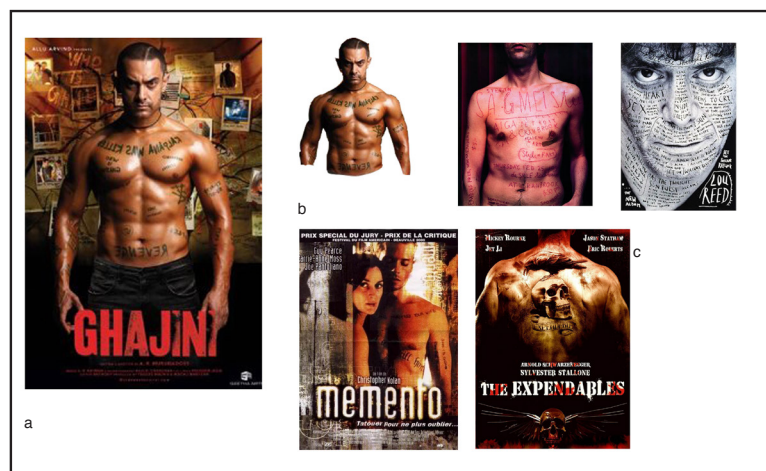
Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Anand	1971	Drama						
Dev D (2)	2009	Drama/romance						
Teesri Manzil	1966	Mystery						

Bollywood Movie	Year	Director/ Genre	Thumbnail	Assorted Styles	Reminds of?	Thumbnail	Year	Genre/ Message
Peepli Live	2010	Comic Satire						
Ghajini	2008	Action/ Drama						
Wake Up Sid!	2009	Drama						

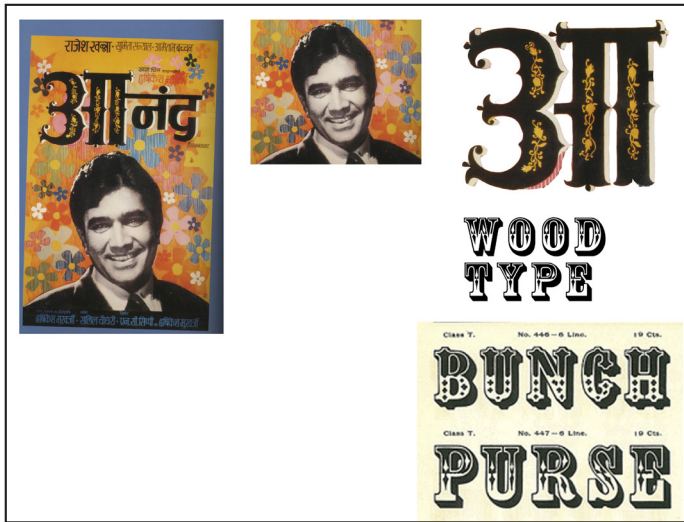
3.2

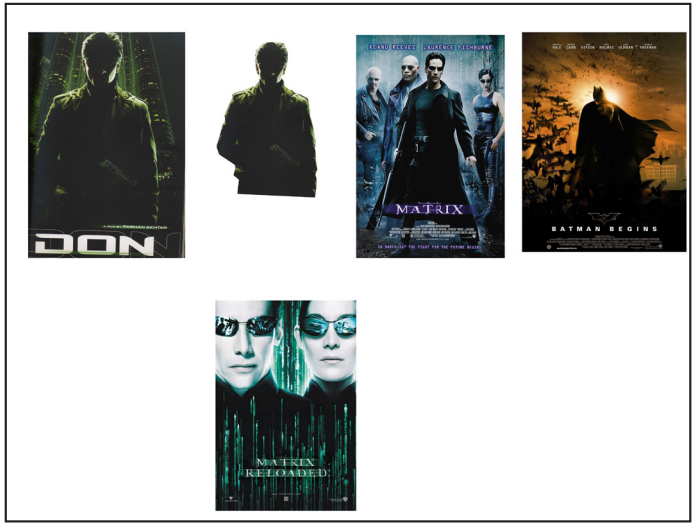
Analysis: Finding the Answers

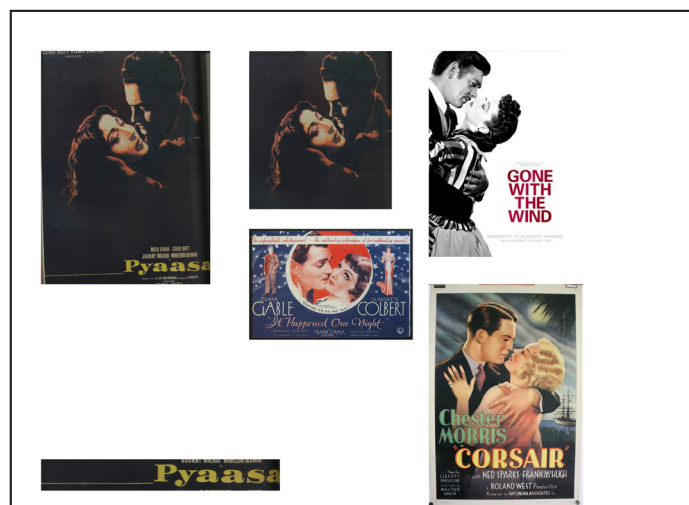
A printed matrix was presented to fellow Masters level students and professors to observe. They were asked to observe the Indian posters and then suggest US posters that were similar in visual style, typography, visual technique and composition. These suggestions were noted and added to the examples of US posters for further consideration. This exercise also brought into consideration the work of lot of American designers who hadn't been considered in the thesis till now.



- ^a Indian Poster
- ^b Dissected visual elements, type, etc.
- ^c Similar American Posters (possible primary influences)







3.3 Case Study

This section looks at a poster case study in detail to get a clear idea about the step by step process of visual analysis carried out with the Bollywood posters. For example, one of the posters representing 1970s was for the film 'Bobby'.



This film was produced and directed in 1973 by Raj Kapoor for RK Films.

“By the early 1970s, changes in youth culture that had swept America and Europe were also making inroads in Indian society. Fashion, music and attitudes that were a far cry from those of their parents were but a few of the liberating changes that empowered the youth of the day. In an effort to capture this social upheaval, Kapoor decided to create a modern love story about two teenagers, and the result was Bobby, a film that is as much loved today as it was in 1973, the year of its release”⁶

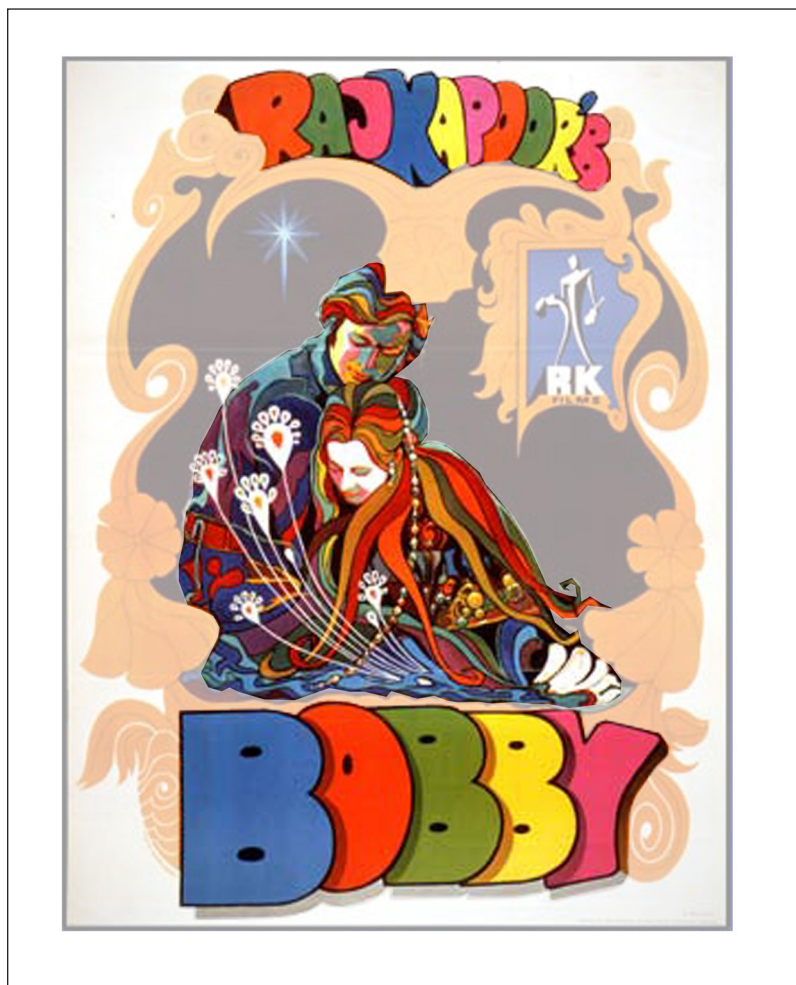
Step 1

Analysis

The poster is analyzed on the basis of its year, genre, purpose, visual treatment, illustration style, typography, artistic treatment if any and color themes. In case of this particular poster, the year is 1973. The genre is romantic drama. It is a film produced in an era that celebrates a cultural change / revolution in India.

The target audience of the movie is young and hence the bold use of color is justified.

The visuals are illustrations and the typography is hand-drawn. There are decorative elements framing the poster and a high contrast is achieved with the black background. The poster has a psychedelic art feel often associated with the 60s and 70s in the US, during the hippie movement.



Step 2

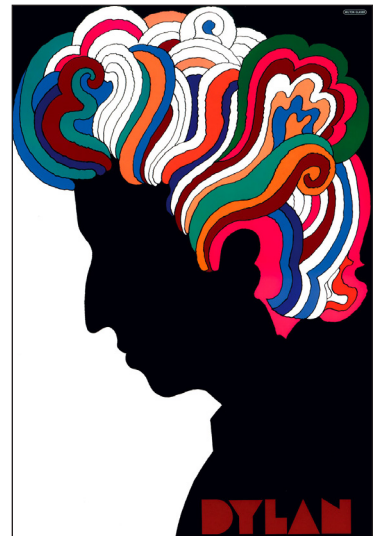
The Visual Style

After identifying the elements to be analyzed, these elements are separated out and observed individually, starting with the central visual or foreground. The illustration style, use of colors, patterns and techniques give a rough idea of possible influences. In the case of Bobby, all the three committee members agreed that it is reminiscent of Milton Glaser's work.

Bobby's Visual



Milton Glaser's Dylan Poster



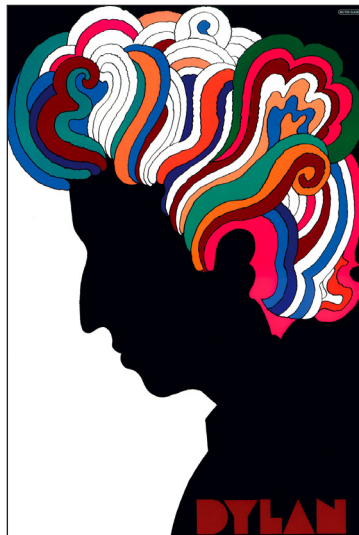
Both the visuals have a wide range of colors. Both the posters use black to bring out the colors representing the characters. Curvy and wavy lines make up the illustrations. The coloring on the posters before 1970 was used to make the characters look realistic. The coloring in the Bobby poster is more graphic than realistic. This is a very inspired approach compared to the other posters before Bobby. The contrast and color achieved by the treatment very signature to Milton Glaser, make Bobby's poster, one of the most inspired examples of Bollywood poster history. The poster, like the movie, mark a revolution in cinema and art.

More visually similar posters

Bobby's Visual



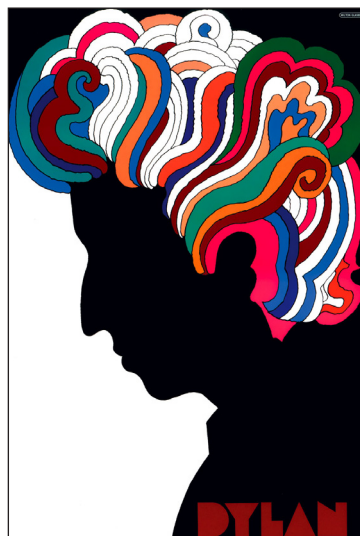
Milton Glaser's Posters



Background on Milton Glaser's Bob Dylan Poster

*"The rise of rock 'n' roll in the 1960s, however, generated a particular genre of poster art in this country. Many of these flower-power-era artifacts today reside within the collections of the Smithsonian's Cooper-Hewitt, National Design Museum in New York City. Among the most iconic—a key item in any poster collection, according to Gail Davidson, head of the museum's department of drawings, prints and graphic design—is Milton Glaser's 1966 image of singer Bob Dylan."*⁷

*"Glaser says he also tapped into an earlier art movement. I was interested in Art Nouveau at the time, he recalls. That was an influence for the colors and shapes in the picture. The contrast of vivid colors with the dark silhouetted profile reflects Glaser's response to the Modernist, Less is more" dictum: Just enough is more. For the single word, 'Dylan,' Glaser invented a typeface, one that he would use again on a poster for a Mahalia Jackson concert at Lincoln Center."*⁷



Step 3

Typography

The third step was to analyze the typography on the Bobby poster. Typography or lettering was mostly hand drawn before the invention of computers and digital tools. The typography needs to be playful and colorful for a film like Bobby that is aimed towards a younger audience. The poster is going with a type that is loopy, balloon like and repeats the bold colors used in the illustration.



This type is very reminiscent of the type on 60s and 70s psychedelic album art covers for bands like The Doors and The Beatles. These albums were international hits and their album covers could easily have been the influence for Bobby's poster.



Step 4

Timeline

After completing the visual and typography analysis, the next step was to take a look at these posters timelines.

The poster for Bobby was commissioned and produced in 1973.

Milton Glaser made the Bob Dylan poster in 1966.

Glaser's poster came seven years before Bobby.

The Beatles released their Rubber Soul album in 1965, which was eight years before Bobby.

Bonnie MacLean did the poster for the album cover of The Doors in 1967, six years before Bobby.

The American and English art works were predecessors of the poster from India. Bobby was produced by one of the biggest film studios in 1970s - RK Films. Raj Kapoor had traveled Europe and USA and was greatly inspired by European cinema. During 1973, it was still a time when directors or producers commissioned the commercial artists to make posters for the film. It solely depended on how they wanted the poster to look and the artists were provided references from which they worked. It is possible that Raj Kapoor was influenced by the work of Milton Glaser and the album covers of Doors and The Beatles and decided to go the psychedelic route for his film Bobby, which turned out to be a big wave of cultural revolution in India during the later century.

These steps were undertaken in the analysis of all the chosen Indian Bollywood posters. After determining the style, genre and technique for the visuals and type, similar USA posters were presented as possible influences or products of a similar artistic inspiration. This exercise brought to light that even though the posters come from different parts of the world, they are still tied by similar design structure and artistic influences.

3.4

Results: Narrowing the Visuals

After completing the visual analysis, more than 30 posters were chosen from the Indian and US collections to be paired and compared. The connections between some pairs were not as strong as expected. Some posters represented the style of their decades better than others. These posters were chosen for their decade for the final poster comparison sets.

For the visual timeline, two posters were chosen for each decade providing 14 posters for the timeline. This provided a good range of artistic variety to analyze.

Final 14 posters from India (1940s – 2000s)



The Indian posters represented a wide range of styles, technical evolution and changing social expectations. The styles changed from being illustration-heavy to using photographs and digital compositions. Typefaces went from being hand drawn to digital.

Background and producers of Indian posters were considered in making the final choices. Big house productions like RK Films, always had strong business connection with Europe and a huge fan base in Russia. The founder of RK Films, Raj Kapoor ^{8,9,10} was highly influenced by Charlie Chaplin's work. His sons who became actors, were educated in the west as well. Shashi Kapoor, Raj Kapoor's brother and a part of Bollywood industry acted small parts in Hollywood movies in his day. These veteran actors brought in the golden age of Indian cinema and poster art through their inspired vision for Indian cinema.

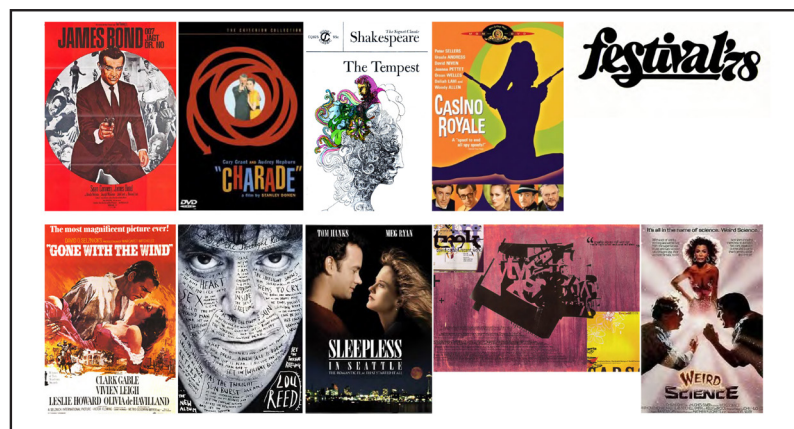
Analysis of these posters was based on their visual style, purpose, colors, type, composition, and technique. The highlights of the analysis of each poster are presented in the images below.

<p>Barsaat 1949 Musical/Romance Raj Kapoor</p> <p>Style: Illustration Prominent style references</p> <ul style="list-style-type: none">• Bold background colors• Central figures• Iconic romantic pose• Typeface (T) Slab Serif <p>Awara 1951 Romantic Raj Kapoor / Prithviraj Kapoor</p> <p>Style: Illustration Prominent references</p> <ul style="list-style-type: none">• Gradient backgrounds• Central figures• Typeface (thin and thick strokes) <p>Highlights: Movie was nominated at Palme d'Or at Cannes Film Festival</p> <p>Pyasa 1957 Romance Guru Dutt</p> <p>Style: Illustration Prominent Style references</p> <ul style="list-style-type: none">• Black background• Central figures• Letters heavily resembling Bodoni. <p>Highlights</p> <ul style="list-style-type: none">• The movie is included in the greatest film of all the time in Time Magazine + Sight and Sound.

<p>An Evening in Paris 1967 Action / Musical Shakti Films Shammi Kapoor</p> <p>Style: Illustration Prominent style references:</p> <ul style="list-style-type: none">• Techniques using transparencies and tints and shades• Lettering used for titles• Typical Dance pose <p>Highlights</p> <ul style="list-style-type: none">• Movie had a huge cultural impact• Actress in a bikini set off a cultural wave in a conservative society• The poster reflects the cultural shift showcasing a nude female figure. <p>Kahi Din Kahi Raat 1968 Suspense</p> <p>Style: Graphic / Illustration Prominent Style references</p> <ul style="list-style-type: none">• Circle – figure centered in the circle• Spirals• Man in suit, holding a gun <p>Anand 1971 Drama Hrishikesh Mukherjee</p> <p>Style: Photography + Graphics Prominent Style References</p> <ul style="list-style-type: none">• Collage• Flowers with psychedelic treatment• Influence of wood type in lettering <p>Bobby 1973 Romance Raj Kapoor Style: Graphic</p>
--

<p>Prominent Style references</p> <ul style="list-style-type: none">• Loopy, curvy, colorful• Single color graphics instead of gradients• Psychedelic colors• Elaborate motifs• Balloon letters (Typeface, lettering?) <p>Highlights:</p> <ul style="list-style-type: none">• Young, vibrant, celebrating the cultural wave that was changing India. <p>Don 1978 Action / Thriller Chandra Barot Amitabh Bacchan</p> <p>Style: Illustration Prominent Style References</p> <ul style="list-style-type: none">• Techniques using tinted graphics and repeating graphics• Type / lettering – rendition of a slab serif. <p>Utsav 1984 Drama (based on a book) Shashi Kapoor (brother of Raj Kapoor)</p> <p>Style: Graphic / Illustration Prominent Style References</p> <ul style="list-style-type: none">• Posterisation• Typeface: Herb Lubalin• Use of colors only where it helps emphasis the personality of a character. <p>Highlights</p> <ul style="list-style-type: none">• The director who is also an actor starred in several British and American movies during 1960-80s.• Example: The Deceivers (1988) with Pierce Brosnan.

The US posters chosen were iconic works from the era which could have inspired the creators or commissioners of Indian posters. Observations made on the Indian posters helped narrow the search for US posters. For every decade, the works of masters in those years were selected and analyzed: Milton Glaser, Saul Bass and Herb Lubalin are examples of graphic designers whose names came up frequently during this analysis. During the 70s and 80s of Indian posters, Milton Glaser's style was recognized widely, and Saul Bass's style for Hitchcock movie posters was imitated in numerous Bollywood posters. These two designers created posters and promotional materials for movies and popular culture which travelled far and wide. Based on the observations of the Indian posters, these examples of US graphic design were selected to recognize their primary influences on Indian poster design.



These master designers were in many ways influenced by modernism. Modernism was brought to the US from Europe. During the 60s and the 70s the US saw a cultural transformation personified in hippies, immigrants and recent travellers who came back from the East. They introduced Eastern culture in form of fabric, jewelry, tattoos, music and movies. Businessmen were traveling to India to explore the large market offered by this newly republic country and taking the culture of the west with them. Advertising agencies were booming in India. Agencies like JWT, Saatchi and Saatchi were making waves with American design packaged in Indian culture.

In the past 40 years, this exchange of culture, creativity and business has made a mark on both countries. Design and advertising are produced to fit the markets that they serve. The roots of this inspired branding trace back to the exchange of influences that are studied in this thesis, when travelling and migration resulted in exchanges of inspirations that would affect the design style of both these cultures.

4.0 Application

A digital interactive application was developed to demonstrate design influences and cultural connections between paired posters. Data collected from the visual analysis and research documentation were arranged on a matrix that provided a wire frame structure around which the application could be built.

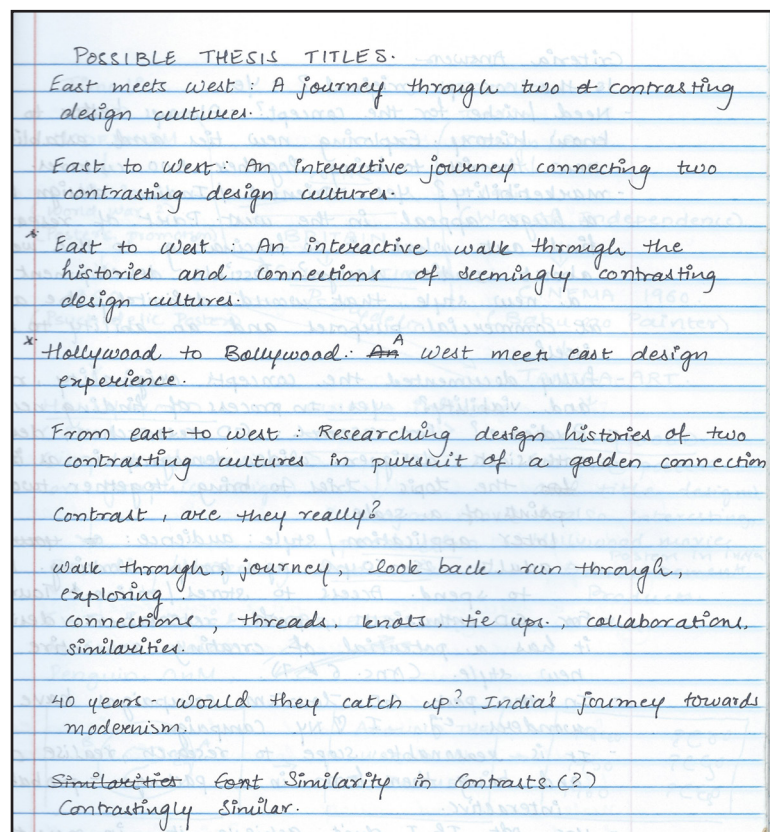
The digital application has several advantages over a printed piece, which would be heavy, unwieldy and expensive to produce with high resolution color images. The primary advantage is that the viewer has a cohesive, interactive experience when reviewing complex sets of comparisons historical references, and design influences. Thus the accessibility and ease of distributing the analysis are significantly greater than would be true of a print document.

An interactive website requires multiple layers for the segmented information and clearly marked sections for the corresponding information. The main challenge was to contain all the information in a visually appealing manner that is easy to navigate and conveys the research clearly.

Detailed descriptions of theory, hypothesis and conclusions of the thesis were not included in the interactive application. Instead, this information was included in a brief introduction to the project.

4.1 Name the Project

The name of the project has to convey in 3 to 4 words the central idea of the thesis. A subtitle can be used to further define the project. Several titles were considered and reviewed with colleagues. Some explorations for titles based on the aims of the thesis were:



Some of the titles were rejected just because they were too long. The title had to be short and easy to recall and the subtitle could elaborate. On further discussions, *East meets West* was dropped out as it implied that East came over to meet the West, which was not really the case. The title *Hollywood to Bollywood* was rejected as it might have implied that it was more about those industries than about the poster art.

East to West. An interactive journey through posters from 1940 to 2010, India and USA emerged as the titles of the thesis. The short main title sets the stage for comparison and the subtitle quickly bullets the medium, time period and locations that are examined.

4.2 Interactive Timeline

From the proposal stage of the project, it was clear that the thesis would be contained in a timeline format. Many successful examples of digital timelines and design history timelines exist. The challenge for this project was to present two parallel timelines that could be compared with each other. At each point, posters from the US and India had to be displayed so that the viewer could make visual comparisons while reading text the analyzed and documented differences and similarities.

The application was designed to achieve the following framework:

It would be visually centered.

It would be organized by decades.

It would divide the research into:

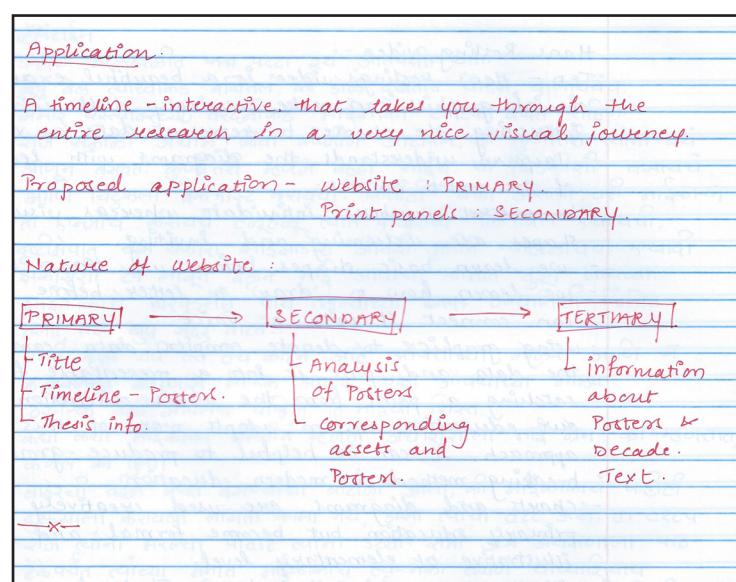
Primary Influence

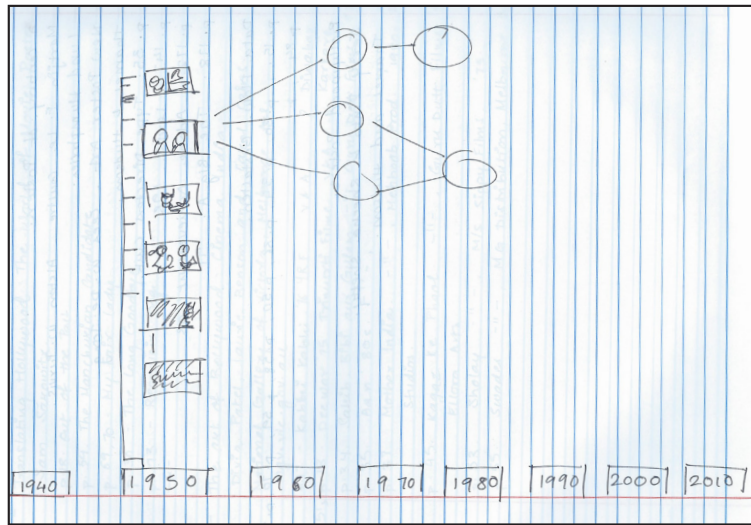
Secondary Influence

Typeface

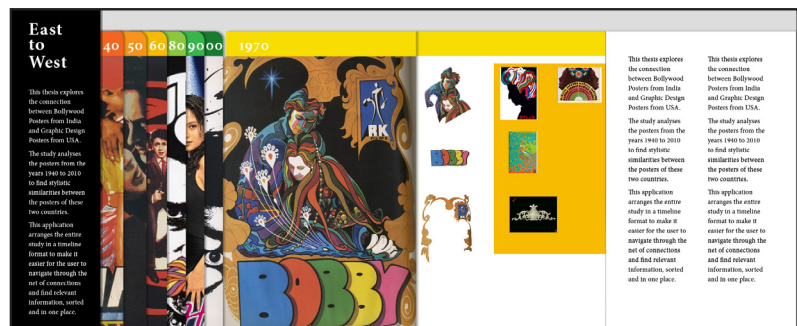
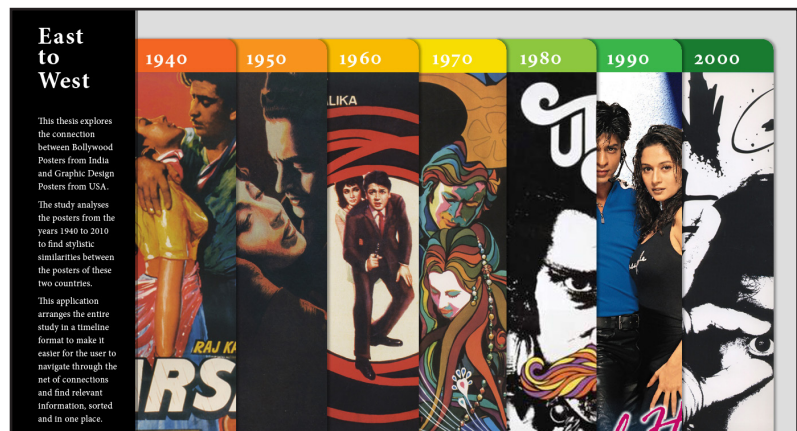
Social Impact

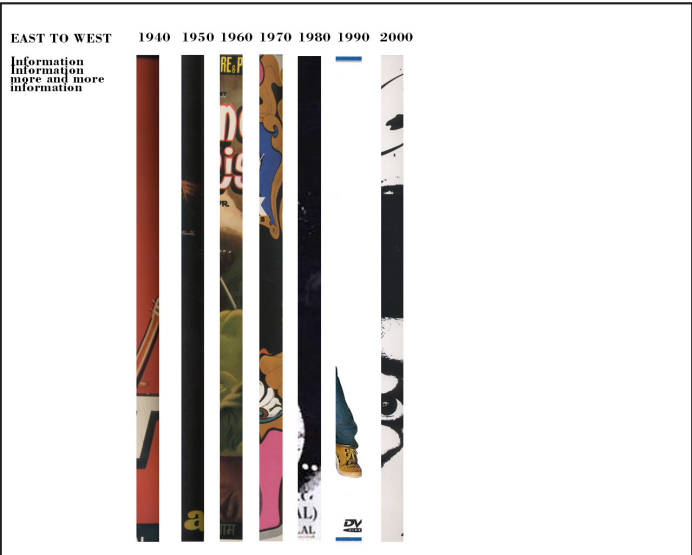
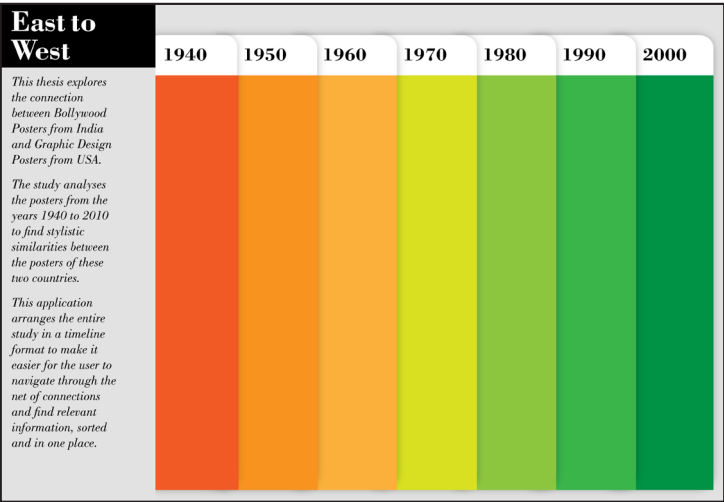
Keeping in mind these requirements, the timelines started off with rough wire frames on paper shown below. These wire frame sketches helped narrow down ideas to those that were most feasible for the screen.



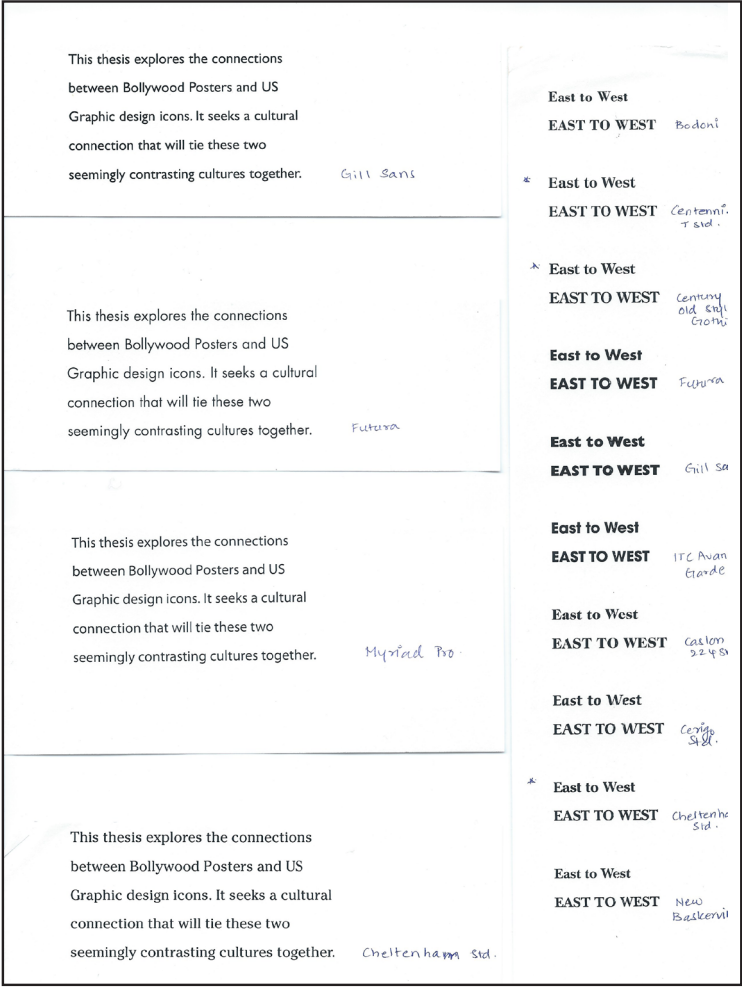


Hand drawn sketches were transformed into digital sketches so that when posters were placed into the grids and mock-ups the final composition of the image would be better represented. This helped define the color schemes to go with the colorful Indian posters.



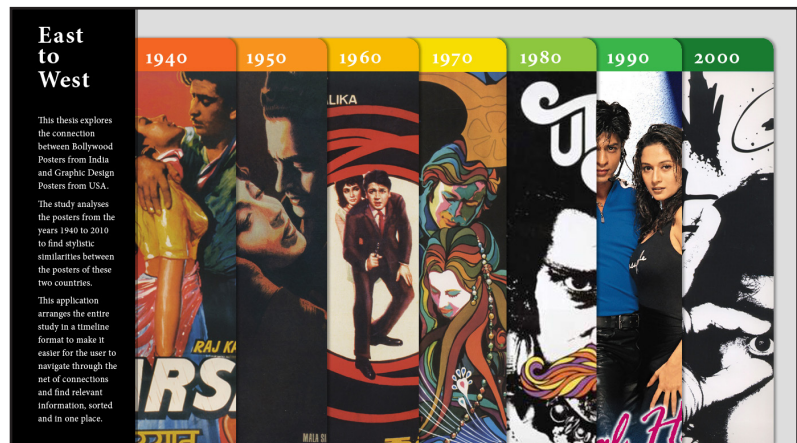


A typeface was required for the application that would do justice to the heavy load of content and also work for the title of the thesis. The title needed to have the feel of a poster but the font still had to allow comfortable reading of the text. Options were considered for a combination of typefaces in which the typeface of the subtitle could be used for the content and the typeface of the title would contrast and thus stand out.

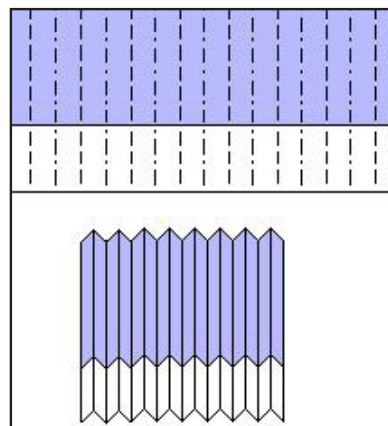


In the end, Georgia was chosen as the typeface for the title and Georgia Italic was chosen as the font for the subtitle. The serif typeface was perfect for the old poster type look and it also provided oldstyle numerals for the years further adding to the visual impact. Helvetica was chosen as the typeface for the content, as a sans serif typeface provides easy readability on screens.

The composition shown below was finalized after reviewing the mock-ups and their visual impact. It satisfied the goal of putting forth the Indian posters as the primary visuals and it provided expanding possibilities wherein, the hidden research can be brought out when you hover.



To achieve the goal of the application being visual centric, visual panels were used as the homepage. While making design decisions about the user experience and layout on the inside pages, an accordian grid came into the picture. An accordian fold when opened up shows all the panels and then contracts within itself to reveal only certain panels on the surface. This was grid was taken as the skeleton of the application.

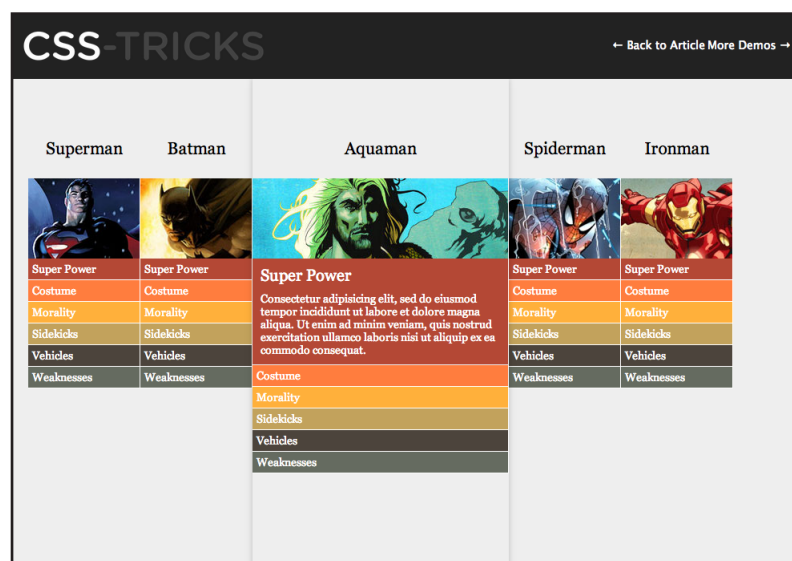


Once the visual was in place, the search was on for the code that would allow the timeline to become a fan-fold or an accordion-fold.

4.3 Coding

The visual impact of the timeline depended on creating code for a working accordion fold. The body of the application would be a container for the accordion fold and grid. The body would be coded in HTML5 and CSS3, but the accordion grid needed a JQuery plugin or JavaScript. The search for the plugin lead to *Infogrid* a visual grid developed by Chris Coyier of csstricks. Chris Coyier is a tutor on csstricks, an online forum. Infogrid on csstricks is free to use for projects.

Infogrid by Chris Coyier



Infogrid uses HTML5, CSS3 and JQuery and JavaScript to function. *Infogrid* allows the user to present a visual with collapsing sections and hidden columns; it can be used to pull attention from one column to another. The color-coded sections also allow one to segregate information and put in information according to its hierarchy.

To make the *East to West* timeline function in the *Infogrid*, it was necessary to break and mold the Infogrid code.

4.4 Building the Timeline

The application was divided into three parts

Header

Timeline

Information Sections

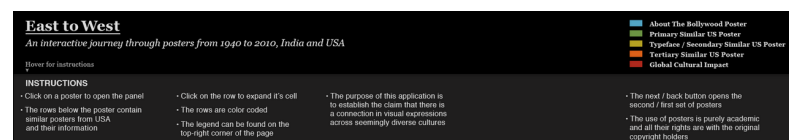
The timeline was coded into Infogrid and as a result, the look varied from the finalized layout. The information sections were given color-codes according to their importance.



The header held the title and color codes for the information sections.

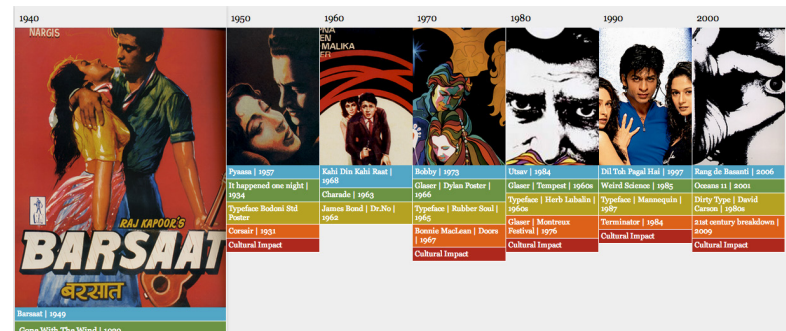


After the initial usability testing, an instruction panel was added to facilitate better navigation of the timeline. This instruction panel was hidden and hideout showed up when the user hovered on the header.



This instruction panel helped the user navigate the timeline better and also put up a disclaimer for the copyrights of the images. In the user survey, people stated that the instructions panel was helpful in navigating the website and appreciated that it stayed hidden during the exploration. The decision to keep it hidden was taken to save screen space and ensure that the posters would be in full view and not be cut off at awkward places.

The timeline was primarily visual, and provided a thumbnail of the poster. On landing, the JQuery would open up on panel, so as to give the user an effect of how the panels would look upon clicking.



The rest of the posters remained in a uniform width, so the user could appreciate the flow of technical and stylistic evolution from 1940s to the 2000s. By clicking on the poster, the corresponding panel would expand in width and the previously opened panel would collapse and minimize.

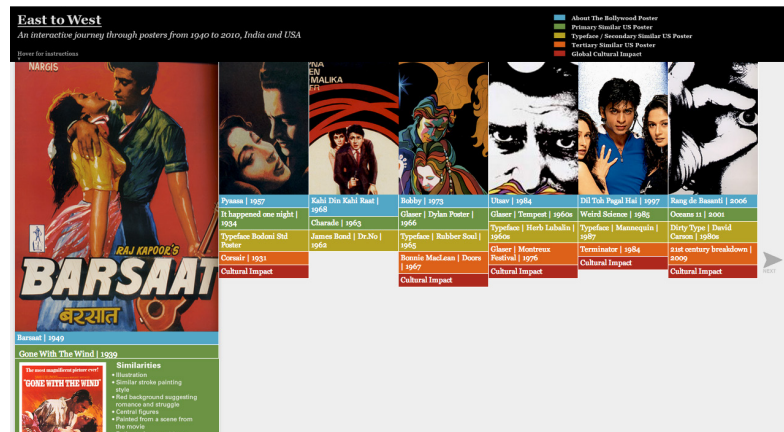
The informational sections on the bottom of the poster held the research information. They were named after the posters that are possible influences for the primary Indian poster.



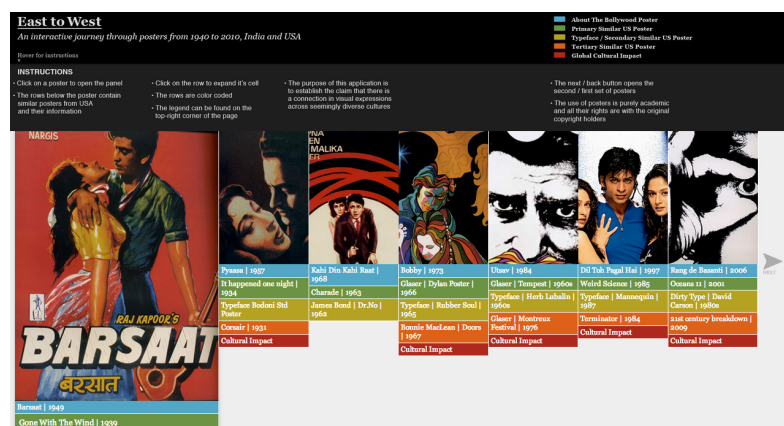
4.5 Final Application

The final application was an online interactive timeline, which held the research and observations.

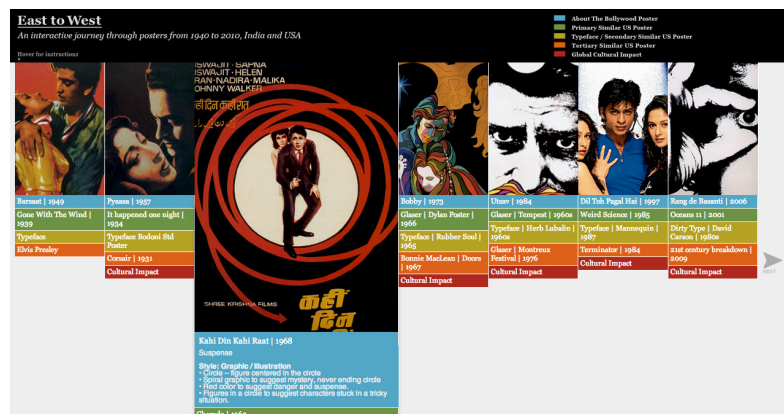
Landing Page



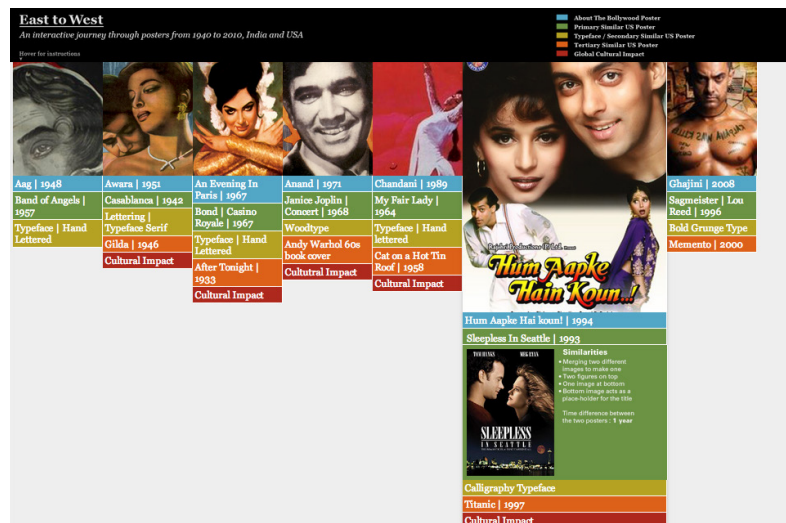
Instructions Panel



Open Panel

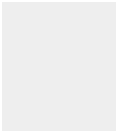



Second Set of Posters

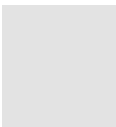


The color palette was chosen to retain the essence of the colorful posters and to keep a simplified contrast on the screen. The neutral background allows the posters to pop visually.

Background Colors

	CMYK	5	4	4	0
	RGB	238	238	238	
	HEX	EEEEEE			
	CMYK	75	68	67	90
	RGB	0	0	0	
	HEX	000000			

Text Color

	CMYK	10	7	8	0
	RGB	227	227	227	
	HEX	E3E3E3			

5.0 Usability Testing

The final timeline application was showcased during the Imagine RIT Innovation + Creativity Festival at Rochester Institute of Technology on 4th May 2013. The General public and alumni were invited to interact with the project and participate in a usability survey.

Users were given a brief introduction to the project and were encouraged to interact with the application without any supervision. They were asked to fill out the survey and then to discuss their observations in person if they wished. The survey asked users to rate their experiences working with the application. Nineteen people who used the application completed a questionnaire about its usability and visual impact. Approximately ten more people stayed to chat about the project and gave in-person feedback.

Viewers were also asked to make suggestions about additional posters to expand the research database. Apart from technical advice, people also contributed to the discussion about the comparisons and poster pairings. Their personal observations and experiences greatly enriched the conclusions of the thesis.

Refer to section A5 of the Appendix for the filled out survey.

5.1 Survey Questions

The usability test survey assessed the attributes of the interactive timeline. Users were given a brief introduction to the thesis after which they were given time to browse the timeline.

Survey questions were designed to judge the effectiveness of the application in conveying the research, idea and background of the project. The Likert Scale was used for the responses.

Questions on the survey were:

How appealing is the home page layout?

How effectively did the panels present and divide information?

Was the hover action in the title panel helpful?

Yes / No

How are the color choices?

Is the overall text readable?

Additional questions assessed the hover panel:

Did you find the navigation instructions?

Yes / No

Were the instructions clear enough to navigate the website?

Yes / No

Other more open ended questions asked users to provide further suggestions for pairing the posters. And a section was provided for users to add comments that weren't elicited by the questions.

The responses for these questions were based on the Likert Scale, unless otherwise mentioned. The responses ranged from:

Great

Good

Average

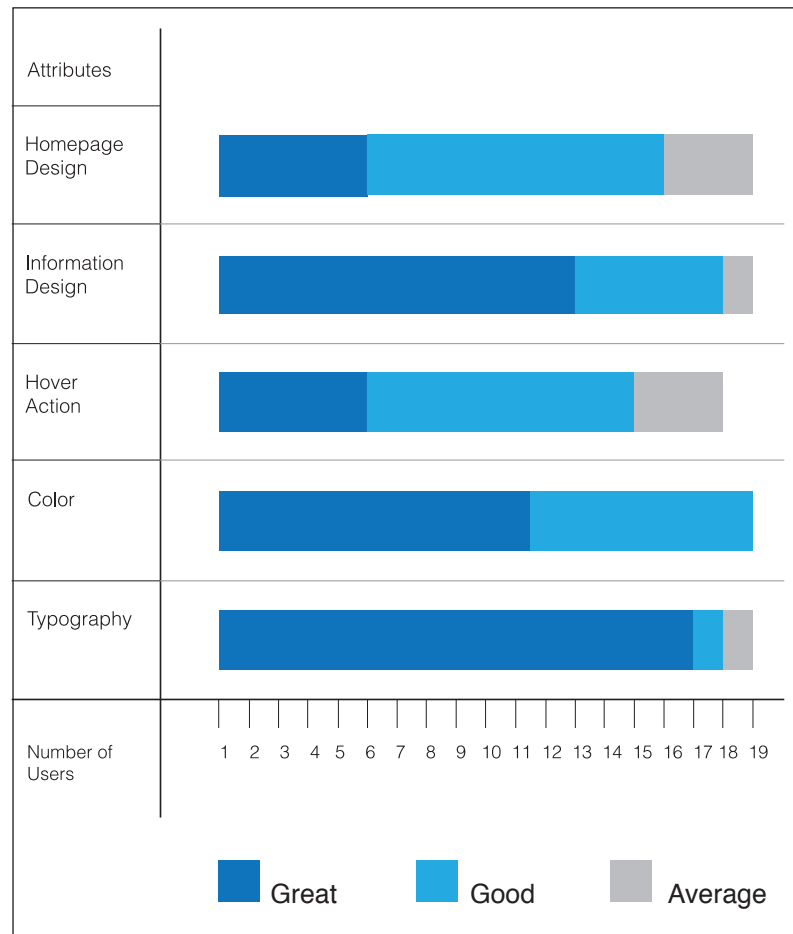
Okay

Poor

5.2 Survey Results

Nineteen people filled out the survey at the festival. The survey mainly assessed the attributes of the application.

The following charts represent the results of these questions:



The purpose of the survey was to assess the usability of the application. It was also helpful in understanding the interests of the general public in cultural and historical influences on movie poster art. Many users were not graphic designers or had no professional experience evaluating designs, but were avid movie followers and poster art fans. Some users contributed to the database by suggesting other poster pairings. Some talked about other US posters to pair up with the Indian posters than ones already in the database. Suggestions were made about how the application could be more streamlined and how it could be made more cohesive. Many of these ideas were incorporated into the final version of the application.

6.0 Conclusions

Conclusions were based on the detailed analysis of posters from India and USA. The user testing results and talks also contributed heavily to the final conclusions. The thesis successfully answers the questions it asked in the problem statement.

Is there a common influence, possibly Europe, between the graphic design histories of India and the USA? And did Europe eventually become a carrier of inspiration and ideas from East to West?

Graphic design in the US is influenced by European design. Europe has a fan base for Bollywood movies and many a Bollywood film directors have been inspired by European and USA cinematic styles¹². Russia and Switzerland have come into the picture as locations for many Bollywood movies and have been favorites of Bollywood directors shooting their movies abroad. This has led into a strong business connection between the Bollywood film industry and these two countries¹³.

This mutual business connection has also been a way of cinematic and artistic influence between India and them.

Characteristic designs from the East and West, although visually different, have always been connected through common influences and inspirations from around the world. This thesis started out to find a direct connection between India and USA for artistic influences between the two countries, believing that they directly influenced each other. As it went further, the assumption was rectified and one learnt that European artists and designs are most likely a common influence between the two countries and in some cases the carrier of inspiration for both India and USA.

**Did India and USA directly influence each other's designs?
If the answer is yes, then when was this connection
established and has it changed the perception of design in
both the countries?**

The the first 3 decades of the timeline, the time difference between the production year of Indian poster and US poster is 15 – 20 years. 5 out of 7 of the comparative US posters in the database for the years 1940 – 1970 came before the Indian posters. The time difference between the year of poster production for the final 2 decades dropped to 3 – 5 years. Internet and digitalization of the posters has resulted in faster propagation of graphic materials and in turn decreased the amount of time for those images to influence other designs.

Every decade as its own unique technical and artistic style. These styles were seen to be common between USA and India. For example, till mid 1980s the posters were illustration heavy. The introduction of the computer and digital editing softwares brought in new techniques and styles that are common in both countries from late 1980s to 2000s. Even though the thesis could not find a direct influence of American artists or designers on Indian graphic design, the involvement of two American master designers – Ray and Charles Eames, in setting up the curriculum and structure of the National Institute of Design in India, is invaluable. This involvement will lead to a definite direct influence of American graphic design in the future generation of designers in India.

This thesis is an enriching experience for a designer trying to inculcate the design culture of India and USA. Stumbling upon connections and influences throughout the graphic design history of these two countries has strengthened the belief that design is connected and inspiration can come from anywhere. This knowledge will go beyond the degree and help shape this designer's future.

7.0

Endnotes

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Appendix

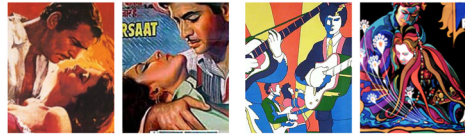
- A1 Original Proposal**
- A2 Research**
- A3 Interactive Timeline Examples**
- A4 Final Timeline**
- A5 Blank Questionnaire**
- A6 User Survey Answers**
- A7 Correspondence**
- A8 Acknowledgement**

A1

Original Proposal

East to West

An interactive journey through posters from
1940 to 2010, India and America



Sukhada Apte

Thesis Proposal

Master of Fine Arts Degree

Fall 2012

Rochester Institute of Technology

College of Imaging Arts and Sciences

School of Design

Graphic Design



Thesis Proposal for the Masters of Fine Arts Degree
Rochester Institute of Technology
College of Imaging Arts and Sciences
School of Design
Graphic Design

Title **East to West**
An interactive journey through 1940 to 2010 posters from
India and America

Submission **Sukhada Apte**

Date November 7 2012

Committee Approval

Chief Advisor
Nancy Ciolek Date
Associate Professor, Graphic Design

Associate Advisor
Lorrie Frear Date
Associate Professor, Graphic Design

Associate Advisor
Therese Hannigan Date
Associate Professor, New Media Design

Abstract

Design and culture walk hand in hand. Understanding the culture of the user is the first step to successful design. If a designer produces a design that is culturally tangent, then the message is lost in translation. But even then, through history, different cultures have inspired and influenced each other. As people from different regions migrate to other geographical plane, their culture and designs goes along with them. It inspires or evolves as the culture around it changes.

If we look at art from a specific region, we see influences of other cultures which have touched the region in its past in different artforms. India, a country in the east, has had Roman, Victorian, Moghul, Persian, Portuguese influences in its art. All these influences have merged with the original flavor to create styles that are now timeless.

This migration and merging of styles as always fascinated me. Coming from a different cultural background and studying in a completely new culture, it made me reflect upon what I knew about design and how getting exposed to this new design culture has changed my perspective towards design. It got me pondering on the differences and similarities of the east and west.

They are at the opposite ends of the spectrum. Even today, India has a heavy influence of its traditions and an elaborate style to everything that it produces design wise. Whereas, the principles of American design are minimalism and modernism. Having said that, in the 21st century, just like everything else in its culture, India's design is experiencing a heavy influence of American modernism. I believe it's design ideology is currently undergoing an evolution trying to adapt its roots to produce much more modern fruits. It is a fascinating process to follow as we can never predict what would work in the future and to attempt to do so, would be folly. But with my thesis project, I would like to make a humble individual attempt, to study the past of these design ideologies and provide a conceptual model envisioning what the future could be.

I am choosing posters from both the countries as the topic of my research and would be looking at posters through 1940 to 2010 to look at the styles that are now classics and are being reproduced even today as vintage. This would explain where we are now in terms of design ideologies and give a fair idea of where we are going in the future.

Situation Analysis

"I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any."
– Mahatma Gandhi.

The topic addressed in this thesis revolves around the idea that a culture is enriched by contributions from other cultures and to see how influences from other lands help a particular culture grow in its own. The most logical step to begin was to look at two cultures – one that I was born and brought up in and the other that I have experienced in the past year and a half – India and United States of America. Being a graphic design student, the intuitive place to reflect upon was the design ideologies of these two countries.

The design history of both the countries starts from fine art. From the ages of Dadaism, Surrealism, Abstraction to Modernism in the US, and Rajput, Mughal, Tanjore and later Bengal, Madras School styles in India leading up to modern day graphic design. Yet today these two styles stand on different pedestals. US is on the verge of Post-Modernism whereas, Modernism with its principles is slowly creeping in to Indian graphic design even today. That is where the contrast lies between these two design ideologies. US has a minimalistic, grid-oriented approach to its designs since 1960's, following the Bauhaus influence and also the influence of the Swiss design. Traditionally Indian design was concentrated in crafts more than arts. Sculpture, architecture, pottery and textiles were the prominent fields of design. These practices followed grids, but even their grids were elaborate and complicated, which gave birth to complex forms and structures in design. India has had its share of Swiss and Bauhaus influence when Charles and Ray Eames visited India to help plan the foundation of the National Institute of Design, Ahmedabad in 1950's. The foundation of the most important design center in India was heavily inspired by Bauhaus style of learning and thought out by the American Modernists.

But true influence of the West on India started when industrialization and advertising boomed in India, especially during 50s–60s when the newly independent nation and its leaders were trying to create a better lifestyle for their people. Today, American ad agencies like JWT, Saatchi and Saatchi, McCann Erickson are big in Indian market and have formed their niche in the Indian ad world. They have influenced the up and coming Indian ad agencies, which in fact have changed the traditional Indian outlook towards advertising. Although the concept of less is more, is yet to materialize.

The scope of research for this thesis has lead in to looking at separate design histories of both the countries and in turn have brought forward peculiar connections amongst pivotal evolutionary points amongst these two histories. For example, during 1940-1945, US was combating in World War II where as India was fighting its War of Independence. Ironically, Britain was involved in both these wars. But design wise, while US was producing posters, which were urging fellow countrymen to come together for the nation, Indian cinema was producing movies that sparked patriotism in their fellowmen.

| 1

A large population of India was still illiterate and hence, cinema and visual posters were the best way to target audiences. These propaganda posters from 1940's are iconic in the history of graphic design for both the countries. The pre-computer age, hand drawn illustrations have their own distinct styles and even though they give out the same message of patriotism, they are contrasting in styles.

Talking about cinema, another major social connection amongst US and India comes to light that is they both house two of the biggest film industries in the world- Hollywood and Bollywood. Cinema in both these countries has been a major social influence over past 5 decades and still does. Graphic design has evolved in both the countries mainly through cinema and advertising. The connections here are moreover common factors rather than direct influences between the two countries, but the mind can only think what would have happened had they overlapped and these two design ideations would have merged to form one individual style? I would like to believe they have always come close but have never collaborated in the past. The aim is to see if they will in the future.

Problem Statement

Have these two design cultures influenced each other through out the history?

The quest is to find out if and how these seemingly contrast design cultures have influenced each other over the years.

Another further argument that this thesis ponders on is that the time is not far when these two design styles would collide. What I think needs to be looked at here is if either of them lose their identity during this evolution.

These are questions that this thesis will address with literary and visual research. The research would be spread out through 1940 to 2010 and would look at the separate journeys of these two countries with posters from cinema as the focus. A lot of iconic posters came out during each decade and all of them had their own flavor and message.

Year	Message	USA	India
1940	Patriotism	✓	✓
1950	Building new industries		✓
1960	Psychedelic art	✓	
1970 to 1990	Cinema and Visual arts	✓	✓
2000 to 2010	Computer and Photography	✓	✓

The research would scope out all these factors trying to get the timeline straight and simultaneously trying to search for parallels amongst them. These parallels will help answer the questions posed above and possibly the connections that are observed would help in generating a solution that will bridge the gap through design. The proposed solution would be a conceptual design style that would be a thoroughly new identity but will retain characteristics of both the countries and their design ideology.

Using design, I would try to project my research as a journey from 1940 to 2010, possibly arriving to a conclusion, which would present a solution or a starting point for the future of this proposed new identity. This thesis will open new avenues for design research and possible style solutions. It would provide a platform for people interested in histories of different design cultures and will provide the groundwork for designers and researchers trying to explore new and different collaborative design styles.

Survey of Literature		The survey of literature gives an abstract of all the literature and online resources that I have been accessing to do my primary research for this topic. My survey of literature is divided in to a few categories as mentioned in their titles.
History of Graphic Design (USA)	1 Graphic Design A New History by Stephan J. Eskilson Yale University Press 2007 This book provides a detailed history and evolution of Graphic Design through out the world. It would help me understand different cultural influences and development of Graphic Design under those influences.	
	2 American Modernism Graphic Design, 1920 to 1960 by R Roger Remington Yale University Press 2003 This book contains a history of American Graphic Design including visual examples and an analysis of the graphics. It will help me understand the Modern American Design in a much better way, which will help me extract the principles that I want to apply.	
	3 Modernist edited by Robert Klanten and Hendrik Hellge Gestalten 2011 This book has visual examples of modernist print design. It will help me understand the minimalistic characteristic so typical of modernism.	
History of Graphic Design (India)	4 Modern Indian Art: A Brief Overview R.Siva Kumar College Art Association Art Journal, Vol.58, No.3 (Autumn, 1999) pp. 14-21 www.jstor.org/stable/777856 This scholarly article gives a brief overview of history of Indian art and symbolism how it translates in to the modern Indian art. It would help me understand the Indian art history and symbolism, which is crucial to my topic.	
	5 Design Pedagogy in India: A Perspective Singanapalli Balaram The MIT Press Design Issues, Vol. 21, No.4, Indian Design and Design Education (Autumn 2005) pp. 11 -22 www.jstor.org/stable/25224015 This article talks about Post-Independence flourish of Graphic Design/ Commercial Art in India. It will help me understand how design developed in the modern day India.	

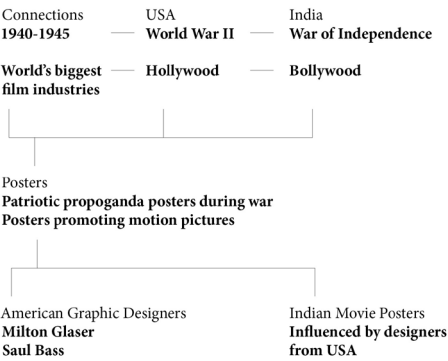
	<div data-bbox="890 331 1356 488"> <p>6 Graphicswalla Graphics in India by Keith Lovegrove Harper Design International 2003 This book gives visual examples and author's analysis of the visuals. It mainly has visuals from day-to-day Indian advertisements and cinema. It is a rich resource of all types of graphics and will help me understand color and style.</p> </div> <div data-bbox="890 501 1356 636"> <p>7 Street Graphics India by Barry Dawson Thames and Hudson Ltd, London 1999 This book has a variety of photographs of Indian street art from the 90's. This will help me understand illustration styles that the street artists use and it is not restricted to advertisements.</p> </div> <div data-bbox="890 649 1356 896"> <p>8 India Report, April 1958 Charles and Ray Eames Design Observer http://observatory.designobserver.com/entryprint.html?entry=12692 50 years ago, Charles and Ray Eames were involved in helping build a foundation of National Institute of Design, Ahmedabad, India. This is a report given by them on their journey and research in India. Going through this, it struck me that even though NID completes 50 years today, the issues that Charles and ray Eames marked 50 years ago, are still there today and they shape the education and cultural face of India. This article will help me understand the foundation of one of the greatest school of design in India and understand how they shaped design education.</p> </div> <div data-bbox="890 909 1356 1084"> <p>9 Indian Design and Design Education Martha Scotford The MIT Press Design Issues, Vol.21, No.4, Indian Design and Design Education (Autumn, 2005), pp.1 -3 www.jstor.org/stable/25224013 This article talks about design education in India and will help me understand how the design education in India impacts its modern day design.</p> </div> <div data-bbox="890 1097 1356 1308"> <p>10 Color Graphics – the power of color in graphic design Karen Friedman Cheryl Dangel Cullen Essays by Leatrice Eiseman Rockport Publishers 2002 This book talks about the importance of color and how designers can use color to convey a message, emotion, and perspective and how to be convincing through color. It will help me figure out symbolism of color in graphics and draw parallels between the two cultures based on colors and their symbolism.</p> </div>
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**Cinema Posters from USA
and India**

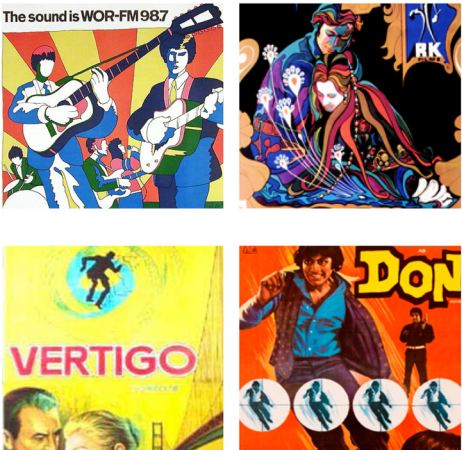
-
- 11 Translating Hollywood- The World of Movie Posters**
by Sam Sarowitz
Mark Batty Publisher
2007
RIT library ref no: PN 1995 .P5 .S37 2007
This book has visuals and description of posters of Hollywood movies from all over the world. What is interesting is that it talks about the same movie and different cultural interpretations of how the posters should be.
- 12 The Art of Bollywood – Cinema India**
Divia Patel, Laurie Benson and Carol Cains
National Gallery of Victoria
2007
RIT Library ref no.: PN 1995 .P5 .P38 2007
A collection of posters featured in an exhibit at the V&A, UK dedicated to Bollywood movie posters.
- 13 A Century of Movie Posters – from Silent to Art House**
Emily King
Barron's
Octopus Publishing
2003
Movie Posters from all over the world produced in the past century.
- 14 Living Pictures – Perspectives on the Film Poster in India**
Sara Dickey, Emily King, M.S.S. Pandian, Christopher Pinney,
Rosie Thomas, Patricia Uberoi
Edited by David Blamey & Robert D'Souza
Open Editions
2005
An examination of Indian cinema's poster art from a range of perspectives to consider how it is valuable in visual charm and meaning within broader cultural context.
- 15 Saul Bass – A Life in Film and Design**
Jennifer Bass and Pat Kikham
Laurence King Publishing
2011
Reflection on Saul Bass's design life.

Design Ideation

In the process of finding the proposed solution, one must go back and search for the connections and influences that have shaped the path till now. Mind maps and flowcharts based on the literary research out there, helped to narrow down the true nature of the topic.



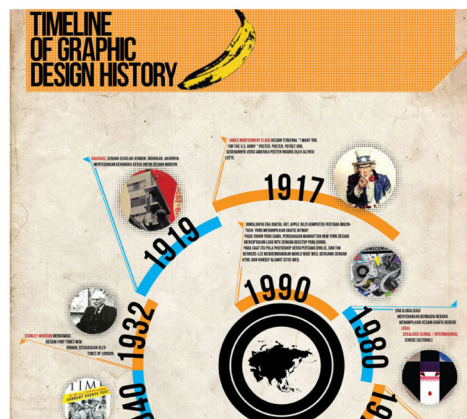
Visual components include the original posters that the study will compare.



The other visual components used are inspirations for the style and look of the final application.

Trying to achieve balance between the elaborate colorful style of India and blend in the minimalistic modern approach of the US taking reference of images below.

Posters





6



7



8

9

Webpages and Interactive Visual Style References



Methodological Design

A big help in narrowing down the specifics of this project were a series of questions whose answers provided a base to build the project upon.

Is there a need/niche for the concept?

Exploring new ties and establishing connections and new theories between two different cultures has led to fruitful results in the past. This thesis topic will create the concept for a new style.

Does it have marketability?

Yes. The influence of American design on India and vice versa has always been strong. The merging of these two would be a global style that can be used across a broad range of audience.

What is the contribution to your field and how would it help the world?

For graphic design researchers, professors, enthusiasts, designers it would be a potential source to find out about American and Indian graphic design in one place and their connections. In the end, they can be inspired to make a complete new graphic style out of this proposed marriage. The possible implication of the style – tourism project. Campaigns in the past have proven to be a very powerful social catalyst. For example the I Love NY campaign by Milton Glaser, which changed the tourism of NYC and became an identity of the city itself.

What is the scope of the project? Can you complete it? How would you incorporate design in to this?

The scope is wide enough for it not to remain a project, but narrow enough that it can be handled within the given time. The final product is expected to be a packet of all the research and findings in an interactive form.

Thinking about these questions gave me a broader perspective of where this topic is going. This project would be a container for all the research done and all the visual data collected would culminate in to an interactive timeline that will take the viewer through the posters from 1940 to 2010. These visuals would celebrate pivotal points in design history and would bring forth prominent artists and their inspirations. It will also bring forth the aspects of social history, which affected the design situation in that particular era. The factors will rope in the point that even though the influences would be similar yet the results can be varied depending on the social situation. The project will take the viewer step by step through the design and social culture history.

I see this project being executed in two phases. The first phase would conclude with my thesis, the product of which will be an application that will show the connections and influences till date. The second phase would be the actual development of the style, which is included in my future goals.

Target Audience

The target audience for phase one would be graphic design researchers, designers, and graphic design enthusiasts. It also includes designers who are looking for an inspiration for a new style. It is a wide demographic as the research tries to bind together two vast cultures by finding the nuances of each and similarities between them.

For the possible second step, creation of a new style, the audience would vary from purpose. If this style is used for merchandise, the audience would be adults in age group of 25–50 years, working or have the ability to spend, easy access to online stores or physical stores.

Another possible utilization would be in Indian tourism industry. Here the audience changes. Demographic shifts to people who travel a lot through out the world. The age group widens. The ethnic group ranges wide.

Design Strategy

I plan to execute this project in two stages.

Stage 1

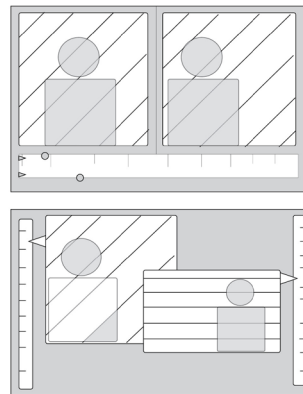
Research, finding relevant images and finding the appropriate influence.

I feel my biggest challenge is going to be the research and actually acquiring relevant imagery for my project. This is will include pouring over the available material and finding the images that are relevant to the observed connections. The next step would be to identify the style or artist behind the image. The third and the most challenging step is to find appropriate influences. My previous research has led me to believe that Indian cinema posters, is a rich resource where I can trace various influences and their reproductions. My research till now has shown promise of finding influences of many western artists on Indian cinema poster art. My further aim is to build a database containing these images, information about their original artists, examples of styles that they were inspired from and the dates of the origin of the style and its reproduction. The dates and the time period is the key in understanding over what time period did these styles influence other cultures.

Stage 2

Build an interactive timeline.

I plan to maintain a digital container that will hold all the information and keep ready the categorized information. This information would then be displayed in the final form of an interactive timeline application, which will present my research and project in a very accessible format. In building this timeline, I would first need a wireframe of my application. I have started my research by looking at several interactive timelines and started to sketch out very basic wireframes of how the timeline layout can look.



Anticipated use of software includes
Photoshop Illustrator Indesign Flash AfterEffects



End result may be a complete animation of the process of through sections or may be a visual prototype explaining the connections. Having an idea of Flash Action Script and HTML, CSS the coding should not prove to be too much of a challenge. The interactivity won't be complex. It will allow the user to choose from options and then see the details.

The application would have a wireframe and structure to it and the final product would be a simulation of the application user interface. There might be a short animation briefing the user about the purpose of the application/ webpage. It wouldn't be too complex and will cover the basic idea behind the project. The main application would be interactive, but the interactions include simple things like clicking, dragging and window within a window.

Dissemination

I plan on sharing my research and the interactive timeline to audiences who will benefit from the groundwork and would be able to help me in carrying out the phase two of my project - developing a style that inculcates Indian and American design ideologies.

For this, I will be sharing my interactive timeline on my thesis blog, www.sukhadathesis.wordpress.com

Through my thesis research, I am in contact with a professor, **Prof M P Ranjan at National Institute of Design, India**, whose research interest includes the history of graphic design and modernism in Indian graphic design. I plan to share my findings and interactive application with him so that he can guide me forward.

Upon completion of my phase two i.e, development of a style, I plan on approaching **Incredible India** - the tourism department of India, and several other US based design houses and studios who are looking for contemporary design styles to set themselves apart. The conceptual style would be designed so that it can be applied to brand identities, textile and interior patterns, and webpages it would be logical to work in collaboration with people who already have the working knowledge of these areas.

Publications

Communication Arts

Institutes

National Institute of Design, India

Exhibition

Victoria and Albert Museum

Contemporary Indian Design, 2015

Commercial

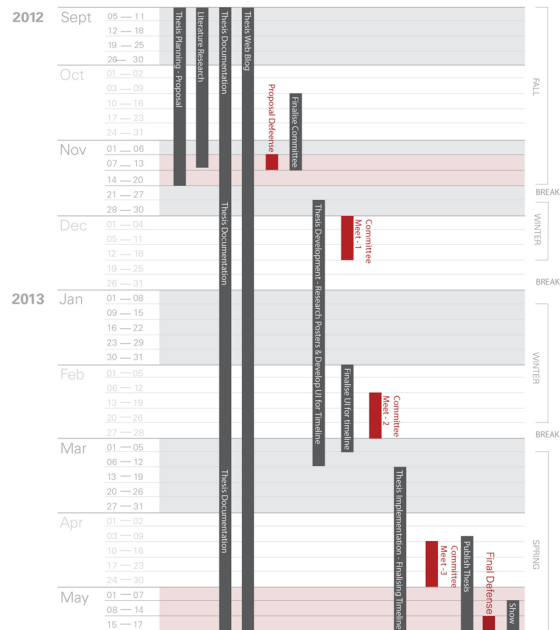
Incredible India!

Budget

Thesis Show	\$300
Print Materials	
Promotional Posters	
Business Cards	
Publishing	\$150
Proposal (4) 3 Committee, 1 self	
Final Bound Copies (3)	
GGD, Library and self	
Total	\$450

Numbers are an estimation as per what I think I would need for now and would likely change as I go ahead with my project.

Timeline



Milestones

Finalize Committee	Fall	Week 7 - 9
Proposal Defense	Fall	Week 10
Committee Approval	Fall	Week 11
Committee Meet 1	Winter	Week 2-3
Finalise Interface and Content	Winter	Week 7 -11
Committee Meet 2	Winter	Week 8 -10
Committee Meet 3	Spring	Week 4-7
Thesis Defense	Spring	Week 10
Thesis Show	Spring	Week 10/11
Graduation	May 17 2013	

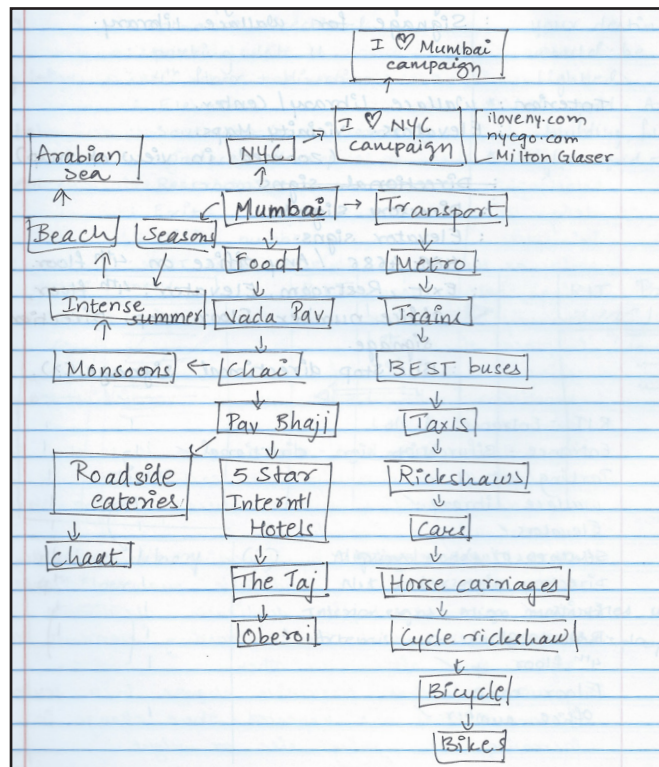
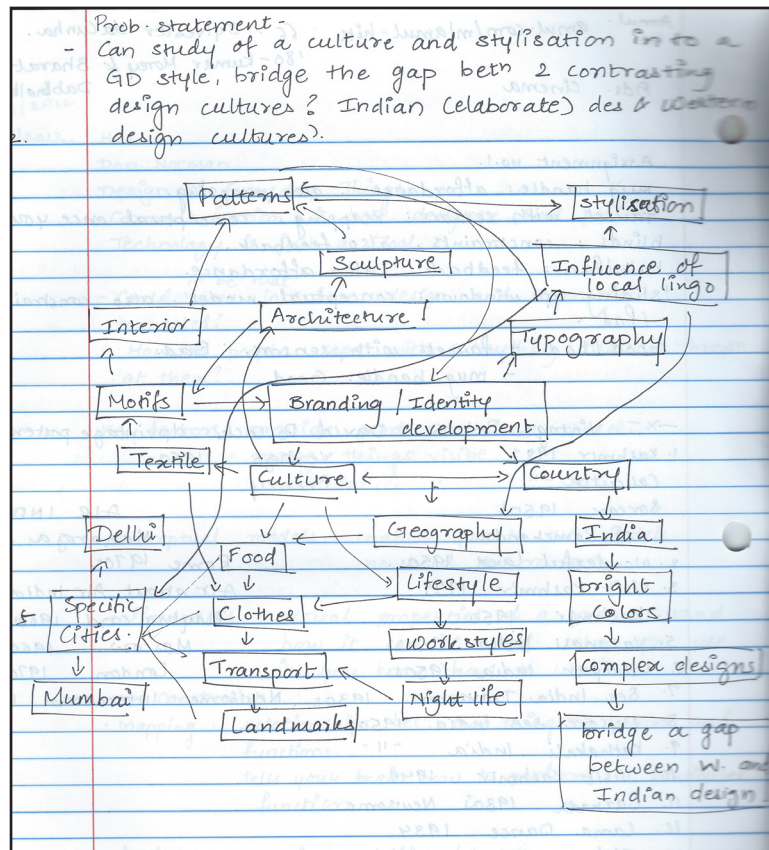
Bibliography - Images

- 1 **Ganesha**, *The Big Poster Book of Hindu Deities: 12 Removable Prints*, Sanjay Patel,
<http://www.michaelspornanimation.com/splog/wp-content//HinduDeitiesGanesha1.jpg>
- 2 **Movie Posters**
Gone With The Wind
<http://idiva.com/photogallery-entertainment/iconic-movie-posters-of-all-time/11159/5>
Vertigo
<http://www.movieposter.com/poster/b70-7494/Vertigo.html>
Don, Guide, Barsaat
<http://bollyspice.com/25924/the-top-15-bollywood-posters/>
Apocalypse Now
<http://3.bp.blogspot.com/-yCMP4MrltqY/Twm-KQM-05I/AAAAAAAAAGDo/1XDYVWZk46U/s400/Apocalypse%2BNow%2B1979%2BHollywood%2BMovie%2BPoster.jpg>
- 3 **Posters**
The sound is WOR-FM 98.7, Milton Glaser
<http://www.rare-posters.com/2354.html>
Bobby
<http://bollyspice.com/25924/the-top-15-bollywood-posters/10>
Vertigo
<http://www.movieposter.com/poster/b70-7494/Vertigo.html>
Don
<http://bollyspice.com/25924/the-top-15-bollywood-posters/11>
- 4 **Vishnu**, *The Big Poster Book of Hindu Deities: 12 Removable Prints*, Sanjay Patel,
http://blogs.sfweekly.com/exhibitionist/LR_AAM_Deities_Demons_Dudes_Vishnu_1.jpg
- 5 **Graphic Design Timeline**
<http://scrfaceunited.deviantart.com/art/Timeline-of-graphic-design-207413325>
- 6 **Bollywood Kitsch Bag**
<http://madeinindiablog.blogspot.com/2012/06/bollywood-kitsch.html>
- 7 **Bollywood Kitsch Mug**
<http://madeinindiablog.blogspot.com/2012/06/bollywood-kitsch.html>
- 8 **Bollywood Kitsch Mug**
<http://madeinindiablog.blogspot.com/2012/06/bollywood-kitsch.html>
- 9 **All About Rajnikanth Website**
<http://www.desimartini.com/allaboutrajni.htm>
- 10 **Nasa Planet Quest Timeline**
<http://www.nasa.gov/externalflash/PQTimeline/>
- 11 **BBC UK History Timeline**
<http://www.bbc.co.uk/history/interactive/timelines/>

18



A2 Research



- * American Modernism: CH-4 - "New York".
- * Thoughts on Design - Paul Rand.

Andy Warhol
Herb Lubalin

Thesis:

Advertisements:

Packaging used as ads. - Coca Cola

USA Impact of Modernism 1900-1919

Brands: logos.

Harpers Bazaar

Were greatly influenced posters.

Frank Chimeko

Cipe Pineles

->-

Methodology:

Define Project Scope.

Define Audience.

How did you find out what you wanted to know?

Research approach.

Methods to research.

What methods are you using?

Case studies - why these samples?

talk about limitations in your process. Rationalise.

provide a timeline table.

demonstrate knowledge of alternatives. Validate process.

Quantitative Quantitative

Quantitative research: measurable.

Qualitative research: subjective.

Use both.

1. Design: what type of design for research and implementation.

2. Subjects: how are they?

3. Instruments: Questionnaires?

4. Procedure: How would you go about it?

} Quantitative

* Graphics based on Tweets about TOPICS !!

10. Modern Indian Art: A Brief Overview
from brief explanation of modernism in India.

The Polish Poster

1. Warsaw Academy

2. Jan Lenica

↓

Postmodernity.

↓

Deconstructive

Typography

↳ feeling 'rather

than 'reading'.

↓

*First things first

1964 Manifesto

- Ken Garland

↓

Emigre magazine

↓

Neville Brady

↓

David Carson

1. Graphics walla: A pictorial view of Indian adv. graphics

2. Color Graphics: understand color persuasion / perspective / emotion and communication.

3. Street Graphics India: A wide selection of illustrations and photographs from the streets of India. NOT restricted to adverts.

4. Modernist: Understanding the minimalist and modernist graphic examples of the western design.

5. American Modernism: Understanding G.D from 1920 to 1960.

6. G.D - A New History: To understand G.D evolution to all around the world.

7. iStor article: Understanding design education in India to find ans. to some problems like, why adv. graphics are more prominent?

8. GOOD mag. - Eames report - 50 yrs ago foundation of NID. what was valid then, is still valid today.

9. Design Pedagogy in India: A Perspective - iStor A brief history and evolution of design in modern day India.

	<p>Lit Literature review: Expanding Simam analysis - Problem Statement, working Title. Methodology. PN-1995.9.P5 P38 2007</p> <p>Qualitative: See Judge the responses, process, draw conclusions.</p> <ul style="list-style-type: none"> participation in setting. direct observation in depth interviews. analysis of documents & materials. <p>Empirical see research.</p> <ul style="list-style-type: none"> relying or derived from observation. verifiable or provable by means of observatⁿ or experimen^t guided by practical theor experience not just theory. <p>In proposal:</p> <p>Implications of research.</p> <ul style="list-style-type: none"> Audience: / develop Personal. Purpose:
6/9/21	<p>* Author talks in depth about "Art" and not G.D. Even then, the influence of "art" has been larger Modern Indian Art: R Siva Kumar than G.D. through out up Ravi Verma - research.</p> <p>criticism He was considered conservative and antimodern in west but was new and non-traditional in Indian context. Be His neoclassical style adopted from western academic artist was a created friction between the parallel that I'm considering. A clear example of how India was following.</p> <ul style="list-style-type: none"> Upheld Upheld of the colonist rule. Common to USA and India. Sociological factor. Columbus, looking for India, found America. Rabindranath Tagore / Abanindranath Tagore 1871-1951.

	<p>* The Nationalist movement (??).</p> <p>Tagore's - Nandalal Bose (1883-1960) have been for worked on Congress session at Haripura in 1937 a long legacy - * kala Bhavan: Rabindranath Tagore. of art came close to Bauhaus program. training and - Amrita Sher-Gil (1913-1941) producing Jamini Roy (1887-1972) pivotal art.</p> <p>Interestingly Artists around this time period were tying Sharnila traditional Indian art with modernism because Tagore their schooling was European based. Art training ended up so they were students of western principles but being one their influences, surroundings and audience of the was Indian and richly cultured Indians biggest for that matter. Hence it was but natural Bollywood for them to marry Modernism and Traditional artists Indian art.</p> <ul style="list-style-type: none"> Gaganendranath Tagore (1867-1937). pan-Asian phase. First Indian artist to be considered a representⁿ of modernist internationalism is Rabindranath Tagore (1861-1941) 1940's marked turning point in Indian attitude to modernism. Emergence of artist groups in Calcutta, Chennai, Mumbai
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Thesis Proposal notes and outline.

Situation Analysis:

→ General topic area: History of Graphic design across cultures and a possible connection between them.

American GD history: 40-current

Indian design / Art / GD history: 40-current

→ ~~the~~ Similar years. Similar evolution steps. Similar factors affecting the evolution of design in both the cultures.

→ Why is this topic relevant / important?

: It touches the histories of 2 contrasting design cultures. It will give an insight in design cultures and help to figure out histories.

→ Specific scope of your research interests.

CD.

Problem Statement:

To check Research has shown that even though contrast in styles, US and India have a lot of connections through history. The aim of this thesis is to follow track their journey and find these connections, when they came so close to merging.

- Somnath Hore, K.C.S. Paniker (11-71): Progressive Artists Association in Chennai. (1944): humanist and contemporary themes in Post-Impressionist idiom.

- The Bombay Progressive Group (1947) represented the modernist assertion of this generation at its clearest.

- Post-Independence scenario, focus shifted from nation to individual.

- Francis Newton Souza: Georges Rouault, Rouault (Portuguese influence, which later became part of local Goan experiences).

- Tyeb Mehta

- Ram Kumar, Akbar Padamsee, Sayed Haider Raza.

- M.F. Husain interpreted western modernist vocabulary intuitively in the light of his understanding of the folk and popular idioms.

- Indian artists discovered that they carry more indigenous cultural baggage than they had cared to admit.

- In 1960s new quest for Indian modernism.

*. Tantra: neo-Tantric art. [equivalent to 60s psychedelic?]

Raza, Biren Deo, G.R. Santosh.

Situation analysis - Past Present:

Present - Problem.

Future: Interactive application

Design not defined in India. More towards fine art illustrations. GD fairly new. To understand how GD came up have to study history of art, as it is a bi-product.

*: Currently - hinglish project, movie posters.

Criteria Answer-

- Is the concept original? - Yes.
- Need niche for the concept? - Always better to know history. Exploring new ties and establishing new theories to bring together two cultures.
- marketability? Yes. Oriental / Indian design has a huge appeal in the west. Part of research find out what is so fascinating to the west about Indian design? Possible development of a new style, that would definitely be aimed at commercial purposes and an ability to sell itself.
- fully documented the concepts originality, need and viability? Yes. In process of finding new
- Audience? For research: GD researchers, design enthusiasts, designers. wide demographic as for the topic tries to bring together two points of a scale.
later application / style: audience: ~~as~~ young adults. 25-50 yrs. age group. working. Able to spend. Access to stores / online. * Tourism
- For GD enthusiasts, profs, researchers, designers it has a potential of creating an entire new style. (Ans. 6 & 7).
- In the past. GD Tourism campaigns have a wonders. e.g. I ♥ NY Campaign.
- It is reasonable scope to research, realise and bring them forth in a package. - probably interactive.
- Yes. ~~At~~ If I don't achieve it, in my plan to develop a new style.
- Yes.

POSSIBLE THESIS TITLES.

East meets West: A journey through two contrasting design cultures.

East to West: An interactive journey connecting two contrasting design cultures.

* East to West: An interactive walk through the histories and connections of seemingly contrasting design cultures.

* Hollywood to Bollywood: ^A West meets east design experience.

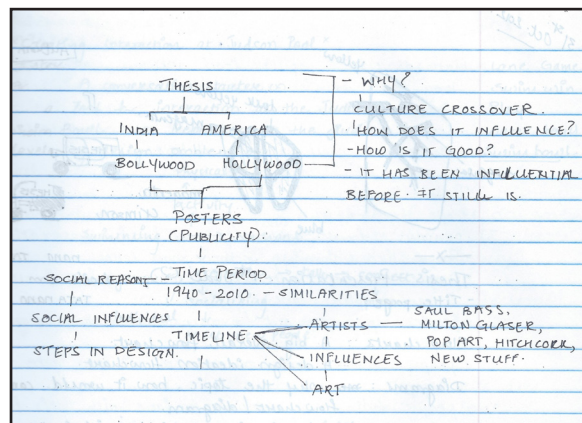
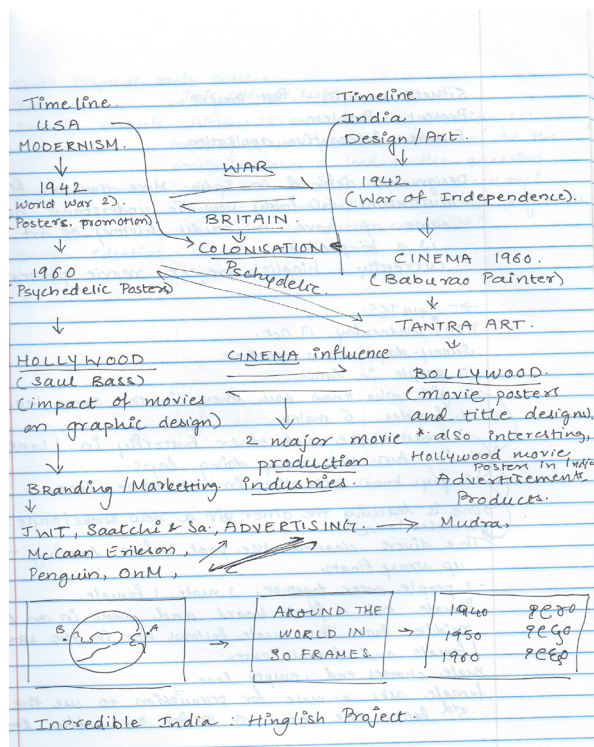
From east to west: Researching design histories of two contrasting cultures in pursuit of a golden connection

Contrast, are they really?

walk through, journey, look back, run through, exploring connections, threads, knots, tie ups, collaborations, similarities.

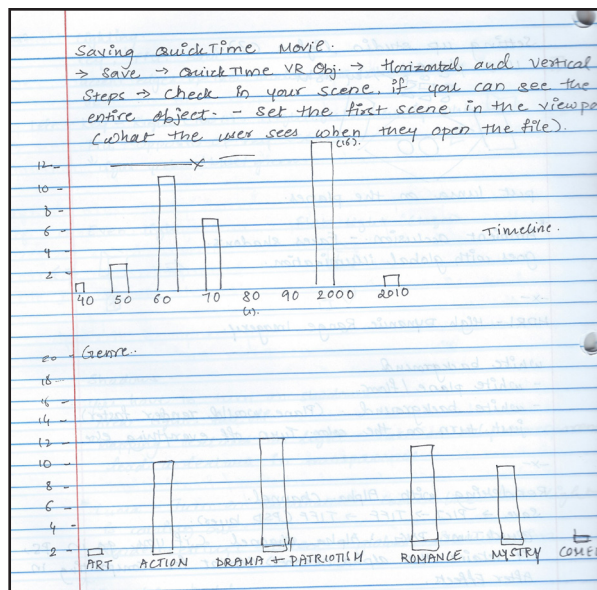
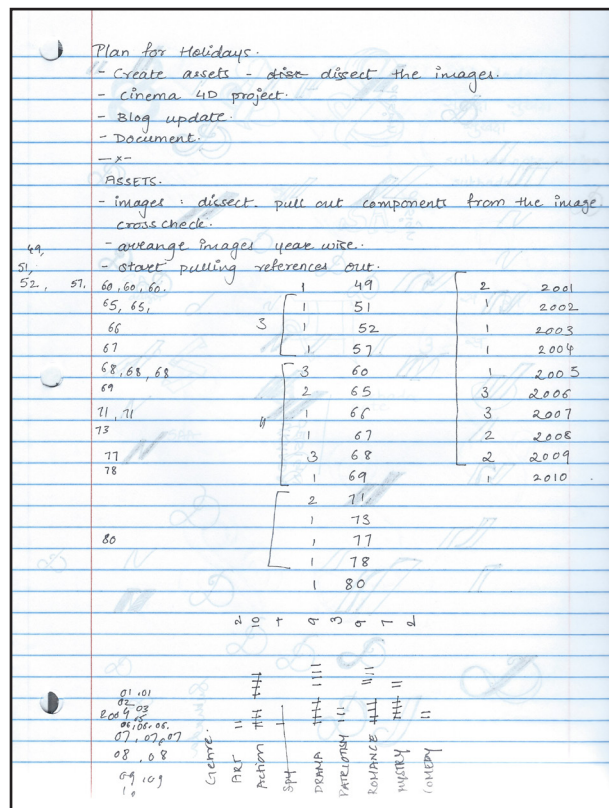
40 years - would they catch up? India's journey towards modernism.

Similarities East Similarity in Contrasts (?)
Contrastingly Similar.



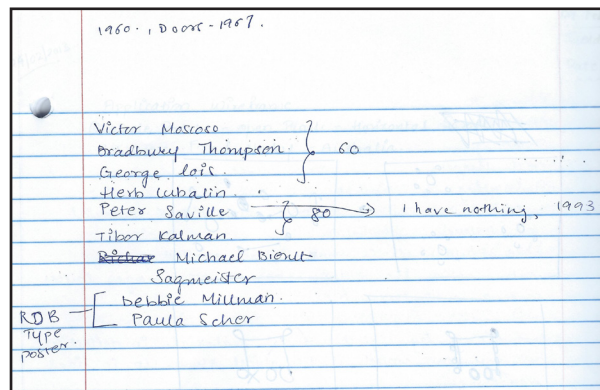
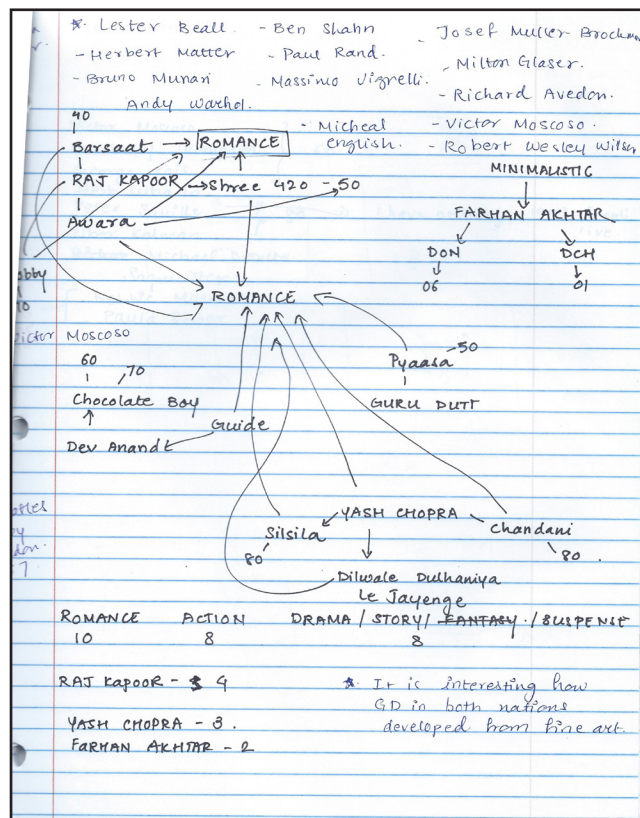
Victor Moscoso - 60s posters			
6 Dec 12	Research	U.I.	
	1. Collecting War Propaganda Posters (1940-1950)	- Collecting data flow	Visual examples / inspirat
	2. Collecting iconic artist works/posters from (1950-2000).	- Trying to convert the matrix in a data flow visual.	
	- Paul Rand - Paula Scher		
	- Saul Bass - Andy Warhol	- looking at virtual timelines.	
	- Milton Glaser		
	First US. Then India.		
	Lester Kroll		
	3. Documenting details.		
	Matrix.	Country	Decade
	- Country	usa india	40s 50s 60s 70s 80s 90s 00s
	- Decade		
	- Artist	Artist	Purpose
	- Purpose/Message		or maybe have categories.
	- Grid		
	- Content		
	- Typography	Content	
	- Style	Type / Style - Illoc. / Layer / digital	
	- Illustration		
	- Stylisation		
	- Cut/Paste		
	- Layer		
	- Digital.		

Thesis	Monday
- Update on changed aim/method.	
- instead of collecting posters from both countries, categorising them according to year, msg, etc and then finding connections - new method - choose iconic post	
- Bollywood posters - find out references, simulate styles in US posters and see if there is any underlying connection.	
- like anatomy of design - focusing on main image then dissecting style, type, message, treatment, grid etc.	
- and finding relevant bi-parts in US posters.	
- Title would evolve from - A journey through posters from 1940-2010, US and India to Bollywood through the eyes.	
East West in East - Showing Bollywood through US Poster Art.	
OR	
East to West.	
- Taking copyright permissions.	
- Show the visual database. In process.	
- Ideas for final execution?	
- Poster as a layout for final execution?	
- Show images. Any shortlisting / finalisations?	
- Reference artists / books to look at?	
- Genre message oppose timeline.	



Matrix evaluation	
1950-1960	Baraat, Anand, Bobby, Den, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
1960-1970	Pyasa, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
1970-1980	Anand, Bobby, Den, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
1980-1990	Kranti, Mr. India, Maine Pyaar Kiya, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
1990-2000	Kuchkuch, Border, DDLJ, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2000-2010	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2010-2020	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2020-2030	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2030-2040	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2040-2050	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2050-2060	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2060-2070	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2070-2080	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2080-2090	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.
2090-2100	Den, Ghajini, one more, Rocket Tarran, Guide, Evening in Paris, Kahlidin kuni, KalaJadu 163.

26 + 2 - 28/80 - Herblubalin - utsav.	
40	50
60	70
80	90
2000	
1	61- Silsila 95- DDLJ 01- DCH
- Gap starts with	97- Border 06- DAN
10- 16 also as years.	98- Kuch 07- Johnny
- In the end closes to	Kuch Gadda
3/4 years.	Hota 08- Ghajini
	Hai
1	1940
49- Baraat	4
	2000
	01- DCH
	06- DAN
	07- Johnny
4	Gadda
51- Anura, 52- Jaal,	08- Ghajini
55- Shree 420, 57- Pyasa	
6	1960
53- Rocket Tarran, 65- Guide, 66- Teesi Man	
67- An evening in Paris, 68- Kahi Din, Kahi Ra	
68- anken.	
3	1970
71- Anand, 73- Bobby, 78- Den	
5	1980
81- Silsila, 82- Vijeta, 84- Utsav, 87- Mr. In	
89- Chandni.	
3	1990
95- DDLJ, 97- Border, 98- Kuch Kuch Hota Hai	



Thesis.

Summary-

Start: Trying to scratch the surface of cultural differences.

- What lies beneath the differences?
- Two contrasting cultures - India and USA.
- One similar interest - Graphic design.

USA

↓

India

↓

Evolution of Graphic Design

- Fine arts
- Illustration — Lettering → Type
- Graphic / Simplified
- Minimalistic / Modernism
- Post modern

- Representative of GD for study purposes: POSTERS.

- Time-frame for study purposes: 1940-2010.

↳ why?

- : many social factors that had an impact on the evolution of GD.
- : similar situations in both countries.
- : introduction of technologically super gadgets and tools that potentially narrowed the cultural gap.

So we are looking at

POSTERS : 1940-2010 : India and USA.

↳ wide range

↳ for the sake of the time range:

narrowing down

POSTERS from India > Bollywood Posters.

↳ why?

- Better quality/quantity
- Better state even today.
- Tried and tested through time.
- enough reviews and critics available in publication to justify why they were successful.

USA Posters > ~~India~~ GD Masters and Hollywood Posters.

Nature of study: mainly observational and slightly subjective.

: trying to ~~also~~ eliminate the subjective part by taking a survey.

Observation

Process

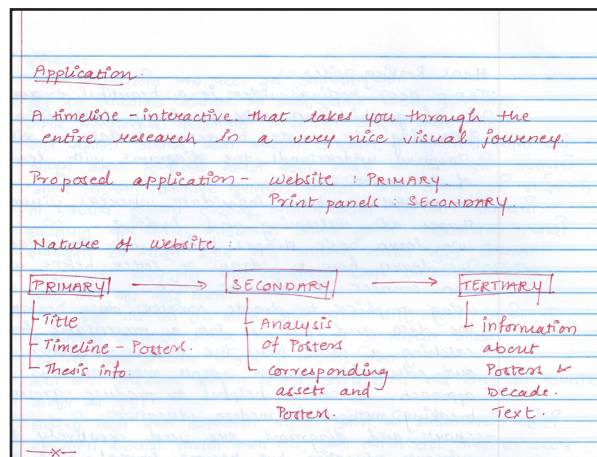
choosing atleast 2 posters from Bollywood per decade and analysing it based on genre, year, style, type and then drawing parallels in USA GD Posters based on the same categories/criteria.

observations.

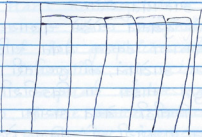
- There is a visible time gap between the apparent similarities in the styles.
- The artists who commissioned the posters had definite influences and connections in Europe and USA.
- So the possibility of a later influence is very strong.
- The time gap does narrow down as we get closer to the 21st century and shrinks from 15-20 years to a mere 3-5.
- There is also a distinct change in stylisation of posters through these decades.
- Illustration → Graphics → Photography → Digital Art.
- This change is more or less common in both the countries.
- India seems to have excluded the Graphics stage and jumped to photography.
- To put it in a graph -

USA	1930	1940	1950	1960	1970	1980	1990	2000
	ILLUSTRATION				GRAPHICS		PHOTO + COMP GR.	
India	1940	1950	1960	1970	1980	1990	2000	
	ILLUSTRATION				PHOTO + CG.		GRAPHICS	

- Interesting similarities observed in lettering and typefaces.



Thesis application.



Challenges-

- making it responsive.
- tackling white space when it maximises.
- tabs.

* using overlay.

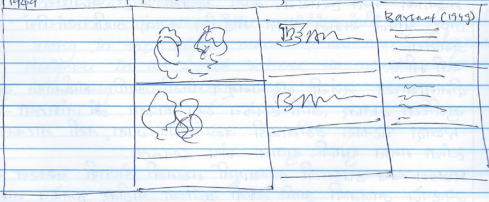
* using color codes.

* possible color codes for genre/time/year.


* using color codes for masters? directors.


* simplify for the decade.

Typeface - Bodoni, Minion Pro, Centennial Std Bl, Century Old Style, Futura (2), Gill Sans, ITC Avant Garde, Garam 22 Std, Gargoyle Std, Cheltenham Std, New Baskerville Std, Myriad Pro (vars),



Colour for years:

1940-50:  Orange.

1950-60:  Red.

maybe the images from US can be arranged to represent the decade by color.

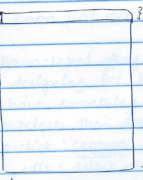
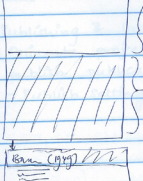
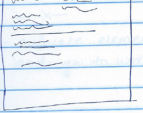
e.g. - 42 Orange. so even when we are looking at stuff from 50, if there is a reference from 40s - it will be indicated by orange.

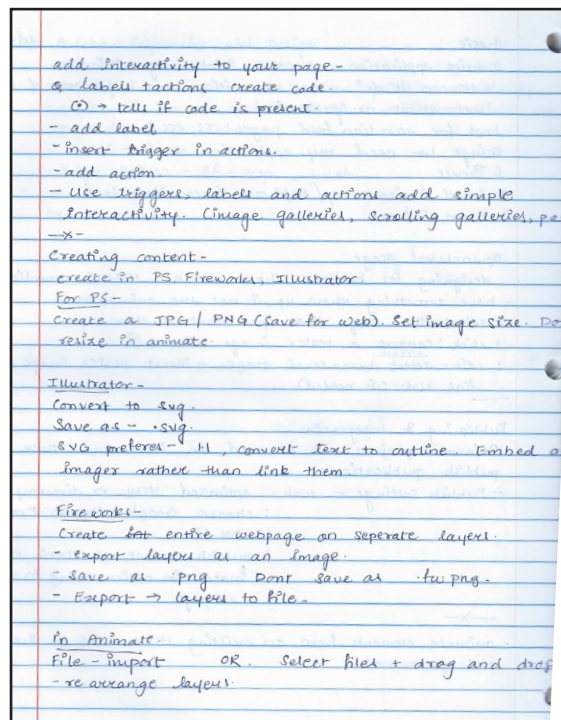
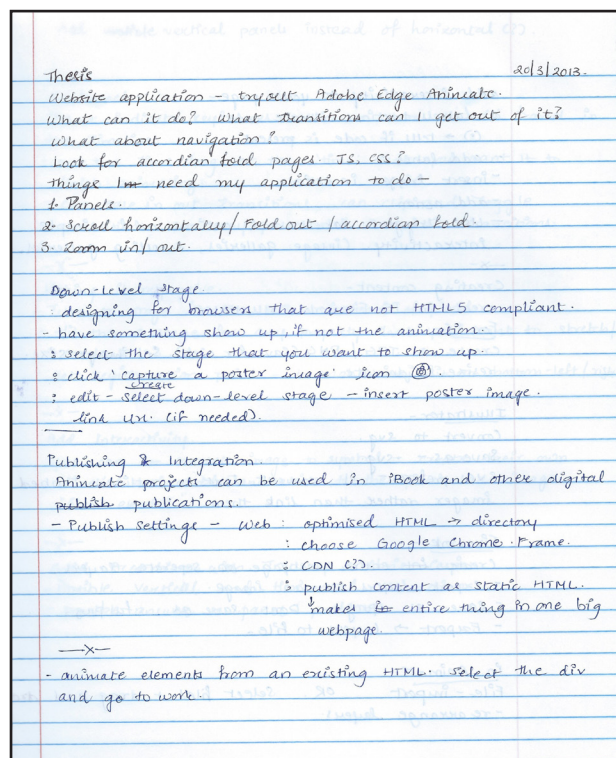
? color code + year.

Poster

White. Bollywood asset.

color code - US Poster. / Hover over and color pops out with type on it.



Grid Accordion:

Accordion lists

- definition lists <dl>
- create a class.
- title <h3>
- give class image - (you can connect a url for ~~sets~~ image. So my animating uploading the animation? and link it?)
- put up a definition list <dl>
- <dt> define title?
- <dd> define define?.

Coloring cells.

Don't scrub the timeline - (?).

Add ~~vertical~~ vertical panels instead of horizontal (?).

Keyframe -

- the + indicate keyframes - click on them to add panel in the timeline.
- put the time drag at the 'time' that you want it to finish animating.
- can ease in/out transitions, can clip and toggle transitions, can copy-paste and then edit transitions.

-X-

Making it responsive:

- Turn on stage in to 100% instead of pixels.
- Hit the stage for any property that you want to stretch/condense.
- set registration points - to make obj sit on bottom-left/right.

-X-

Add interactivity.

- you can ~~so~~ convert image to symbol - create their own timeline and add animation to the particular image.
- "Show element".

-X-

Grid Accordion with jQuery : Chris Coyier.

- Possible vertical and horizontal accordion.
- possible answer to panel problems.

Survey - Image response survey.
 What do these posters remind you
 of? Graphic styles, typography, any
 other posters? Artists or movements?
 - Send out to film & animation
 group. Also, depending on the response
 think of approaching a professor.
 Webpage.
 Start sketching detailed wireframes.
 Try putting in content, check
 layout, styles, etc.

HOT

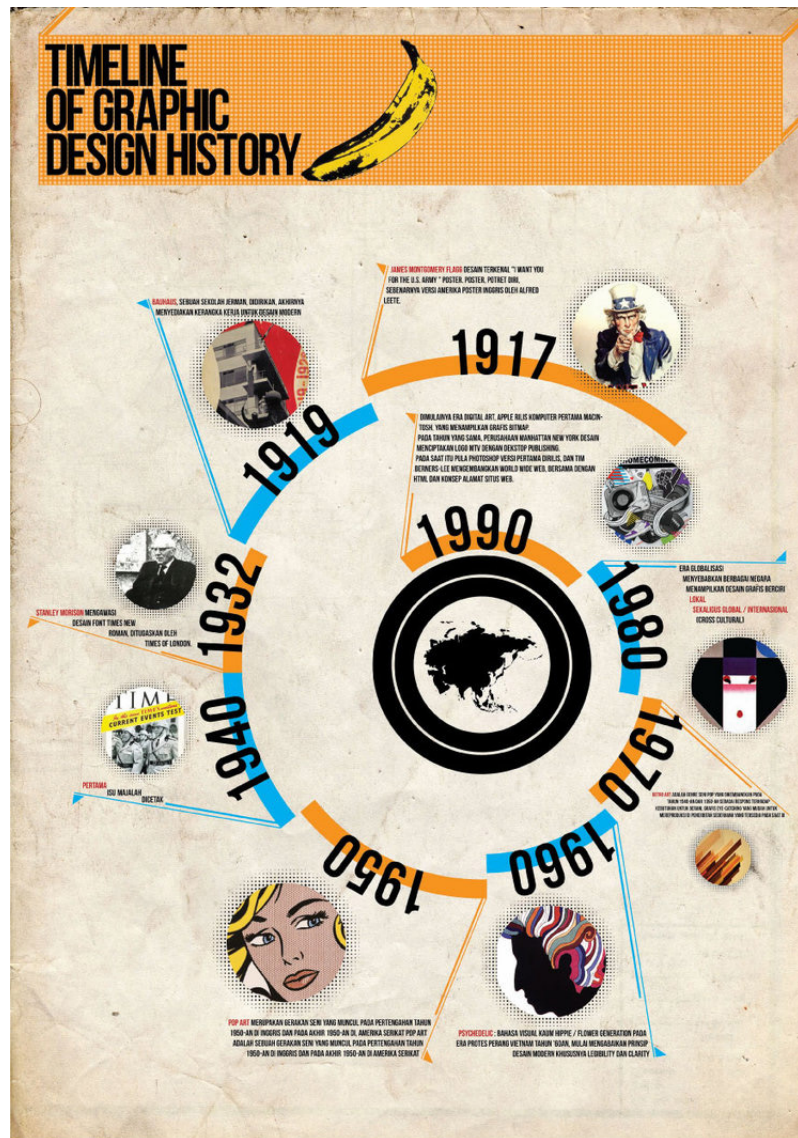
Accordion fold. - Adobe Animate?
 or jQuery: css-tricks.com/grid-accordion-with-jquery-c2/.

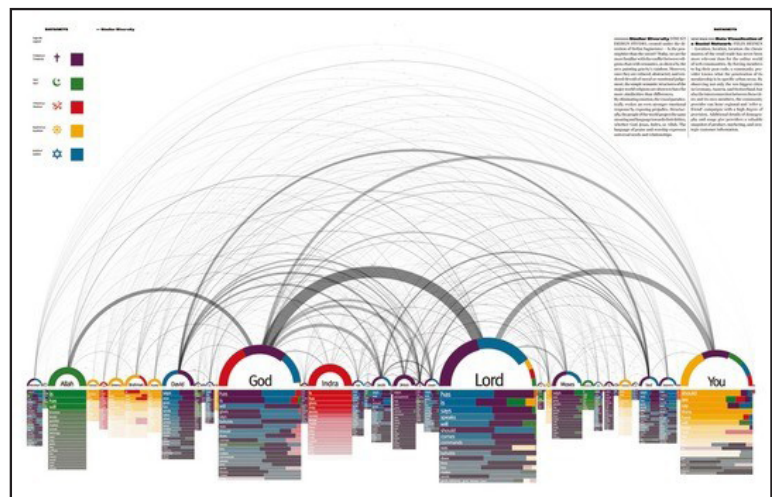
HOT

^{7m/8th.}
 Nancy - ~~Wed~~ Wed - Mon. lunch.

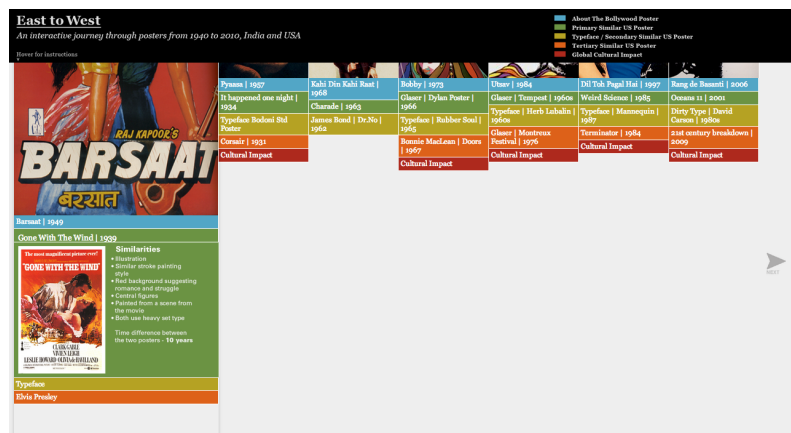
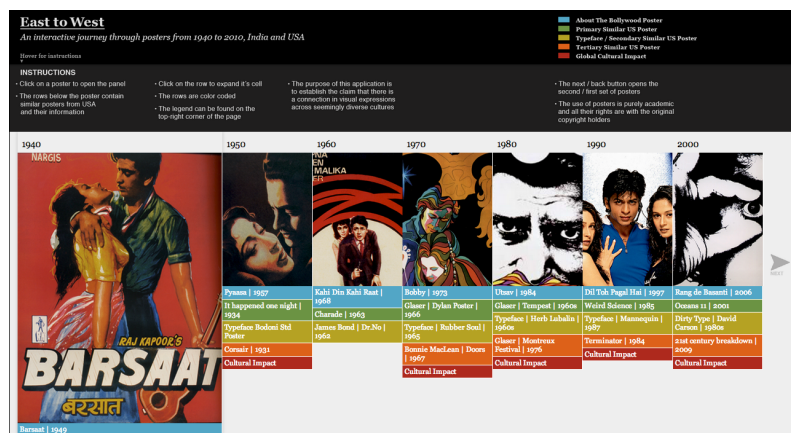
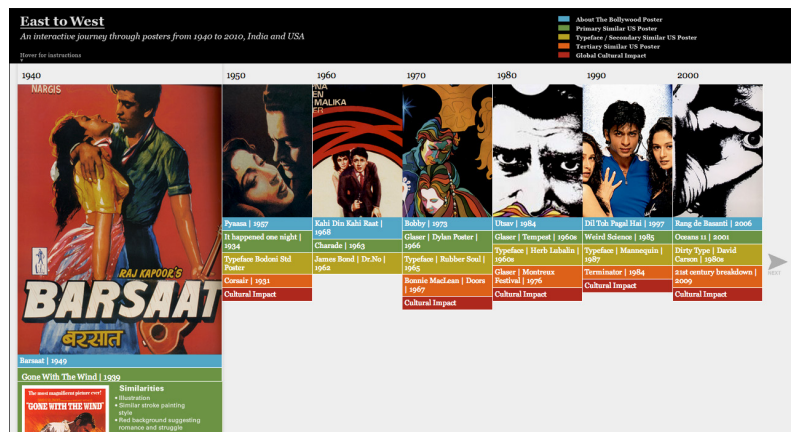
East to west				1750 1750
info	info	info	info	legend.
info	info	info	info	
1940	1950	1960	1970	2000

A3 Interactive Timeline Examples





A4 Final Timeline



East to West

An interactive journey through posters from 1940 to 2010, India and USA

Source: for instructions

- About The Bollywood Poster
- Primary Similar US Poster
- Typeface / Secondary Similar US Poster
- Tertiary Similar US Poster
- Global Cultural Impact

1940	1950	1960	1970	1980	1990	2000
<p>Barred 1949 Gone With The Wind 1939 Typeface Elia Presley</p>	<p>Pyrene 1937 It Happened One Night 1934 Typeface Bodoni Std Poster Censur 1931 Cultural Impact</p>	<p>Kohi Din Kohi Raat 1966 Charade 1963 James Bond Dr.No 1964</p>	<p>Bobby 1973 Romance Director: Raj Kapoor Style: Graphic • Light, dirty, colorful • Single color graphics instead of gradients • Psychotic design • Substrate motion • Boldness letters (Typeface, lettering)</p>	<p>Glaur / Tempus 1960s Typeface Herb Lubalin 1960s Glaur / Montreux Festival 1976 Cultural Impact</p>	<p>Weird Science 1985 Typeface Mannequin 1987 Terminator 1984 Cultural Impact</p>	<p>Oceans 11 2001 Dirty Type David Carson 1996 21st century breakdown 2009 Cultural Impact</p>

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Similarities

- Mohun Ghose's kinetic style of hand drawn curves and bright one color fill in
- Use of different colors to define shade and light
- Psychotic cinema

Time difference between the two posters - 7 years

East to West

An interactive journey through posters from 1940 to 2010, India and USA

Spencer for Interactivision

1940195019601970198019902000

Ang | 1948

Band of Angels | 1957

Typeface | Hand Lettered

Aamir | 1975

Janitor Joplin | Concert | 1968

Woodtype

Andy Warhol 60s book cover

Cultural Impact

Aamir | 1975

Janitor Joplin | Concert | 1968

Woodtype

Andy Warhol 60s book cover

Cultural Impact

Chandani | 1989

My Fair Lady | 1964

Typeface | Hand lettered

Cat on a Hot Tin Roof | 1968

Cultural Impact

Hum Aapke Hai hum! | 1994

Sheepskin In Seattle | 1992

Calligraphy Typeface

Titanic | 1997

Cultural Impact

Chhaji | 2008

Sugarwater | Len Reed | 1996

Bold Orange Type

Memento | 2000

An Evening in Paris | 1967

Rond | Casino Royale | 1967

Similarities

- Women in a similar pose
- Typeface in sans serif
- Several images layered to make up the poster

East to West

An interactive journey through posters from 1940 to 2010, India and USA

Spencer for Interactivision

1940195019601970198019902000

Ang | 1948

Band of Angels | 1957

Typeface | Hand Lettered

Aamir | 1975

Janitor Joplin | Concert | 1968

Woodtype

Andy Warhol 60s book cover

Cultural Impact

Aamir | 1975

Janitor Joplin | Concert | 1968

Woodtype

Andy Warhol 60s book cover

Cultural Impact

Chandani | 1989

My Fair Lady | 1964

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Cat on a Hot Tin Roof | 1968

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Bold Orange Type

Memento | 2000

An Evening in Paris | 1967

Rond | Casino Royale | 1967

Similarities

- Women in a similar pose
- Typeface in sans serif
- Several images layered to make up the poster

The posters came out in the same year

East to West

An interactive journey through posters from 1940 to 2010, India and USA

Spencer for Interactivision

1940195019601970198019902000

Band of Angels | 1957

Cosmothena | 1943

Lettering | Typeface Serif

Gilda | 1946

Cultural Impact

Rond | Casino Royale | 1967

Typeface | Hand Lettered

Typeface | Hand Lettered

After Tonight | 1953

Cultural Impact

Aamir | 1975

Janitor Joplin | Concert | 1968

Woodtype

Andy Warhol 60s book cover

Cultural Impact

Chandani | 1989

My Fair Lady | 1964

Typeface | Hand lettered

Cat on a Hot Tin Roof | 1968

Cultural Impact

Hum Aapke Hai hum! | 1994

Sheepskin In Seattle | 1992

Calligraphy Typeface

Titanic | 1997

Cultural Impact

Chhaji | 2008

Sugarwater | Len Reed | 1996

Bold Orange Type

Memento | 2000

Similarities

- A strong influence of wood type on only the first letter of the title
- The title uses hand lettering of the Devanagari script to spell out Aamir - meaning happiness

East to WestAppendix94

A5

Blank Questionnaire

East to West

An interactive journey through posters from 1940 to 2010, India and USA

DESIGN

How appealing is the homepage layout?

☐ ☐ ☐ ☐ ☐
Great Good Average Okay Poor

How effectively did the panels present and divide information?

☐ ☐ ☐ ☐ ☐
Great Good Average Okay Poor

Was the hover action in the title panel helpful?

☐ ☐ ☐ ☐ ☐
Great Good Average Okay Poor

How are the color choices?

☐ ☐ ☐ ☐ ☐
Great Good Average Okay Poor

Is the overall text readable?

☐ ☐ ☐ ☐ ☐
Great Good Average Okay Poor

NAVIGATION

Did you find the navigation instructions?
(They appear when you hover over the title panel)

☐ ☐
Yes No

Were the instructions clear enough to navigate the site?

☐ ☐ ☐ ☐ ☐
Great Good Average Okay Poor

Any specific area where you had trouble?
Please specify briefly.

Sukhada Apte

MFA Graphic Design Candidate | Thesis Project
Imagine RIT 2013

USABILITY

Did the application give a good overview of the thesis project? Or were there some areas that were confusing?

Are there any specific suggestions / critic comments?

Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?

Thank you for your time! I really appreciate your efforts and all the help with my usability survey.
Have fun at Imagine RIT!

A6

User Survey

Answers

User 1

<p>East to West An interactive journey through posters from 1940 to 2010, India and USA</p> <hr/> <p>DESIGN How appealing is the homepage layout?</p> <p> <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor </p> <p>How effectively did the panels present and divide information?</p> <p> <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor </p> <p>Was the hover action in the title panel helpful?</p> <p> <input type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor </p> <p>How are the color choices?</p> <p> <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor </p> <p>Is the overall text readable?</p> <p> <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor </p> <hr/> <p>NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel)</p> <p> <input type="radio"/> Yes <input checked="" type="radio"/> No </p> <p>Were the instructions clear enough to navigate the site?</p> <p> <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor </p> <p>Any specific area where you had trouble? Please specify briefly.</p>	<p>Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013</p> <hr/> <p>USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing?</p> <p> <i>Having to scroll down to see all the text is a flaw. If you're just clicking on one of the lower links rather than the Indian film's poster, maybe you don't need to see the poster full size if you're just trying to read the text below. Or have the other poster become full size instead?</i> </p> <p> <i>When clicking on an enlarged poster all that you go best is a smaller view.</i> </p> <p>Are there any specific suggestions / critic comments?</p> <p> <i>Some types. In instructions, it's call shall be 'its call' (no, p.s. simple)</i> <i>'brought on soft awkward etc in posters'</i> </p> <p>Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?</p> <p> <i>'Rang de Basanti' poster looks like 'Fear and Loathing in Las Vegas' (based on Ralph Steadman's art for that book).</i> </p> <p>Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!</p>
---	--

User 2

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor Was the hover action in the title panel helpful? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor How are the color choices? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? I think it's done an excellent job! :) Are there any specific suggestions / critic comments? I love the color coding and horizontal layout. Very smooth and easy on the eyes!
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No Were the instructions clear enough to navigate the site? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor Any specific area where you had trouble? Please specify briefly. None 😊	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? Not currently! Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 3

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor Was the hover action in the title panel helpful? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor How are the color choices? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? yes Are there any specific suggestions / critic comments? maybe fill up the white spaces
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No Were the instructions clear enough to navigate the site? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor Any specific area where you had trouble? Please specify briefly. No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 4

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout?	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	<i>Overview is clear</i>
How effectively did the panels present and divide information?	
<input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel)	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
<input checked="" type="radio"/> Yes <input type="radio"/> No	
Were the instructions clear enough to navigate the site?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 5

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>The overview was clear.</i>
How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments? <i>Animation speed for sliding windows and panels could be a little little faster.</i>
How are the color choices? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
Were the instructions clear enough to navigate the site? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 6

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>Yes</i>
How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	<i>When you click on already expanded poster, it brings you to a non-existent page</i>
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
Were the instructions clear enough to navigate the site? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly. <i>Nope</i>	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT! <i>;) </i>

User 7

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>The project is great and very useful. It's good way to present the posters. I really like the navigation.</i>
How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
How are the color choices? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>The type and color is great.</i>
Were the instructions clear enough to navigate the site? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 8

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
How effectively did the panels present and divide information? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input type="radio"/> Yes <input checked="" type="radio"/> No At first	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly. Scrolling up and down, it wasn't clear	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 9

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>Not so much from the app as the sign next to it</i>
How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments? <i>Navigation from start could be clearer. The color & design were really great!</i>
How are the color choices? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>Typeface was spot on!</i>
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 10

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>I may need to understand the cultural experience summarized...</i>
How effectively did the panels present and divide information? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	<i>Did West film influence Indian film or vice versa?</i>
Was the hover action in the title panel helpful? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	<i>It would be to list many similar poster examples in every era.</i>
Is the overall text readable? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>What about Japanese film? and HK films?</i>
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly. —	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 10

'two pages. just same concept?
Just different set of posters.

Similar.. but I don't feel suspense in that 'Chronicle'
because its colourful type. Comedy.

User 11

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>Yes, it was nice to see the similarities</i>
How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments? <i>I asked you in person / told you my suggestions</i>
How are the color choices? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>No, looks good</i>
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 12

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>Yes.</i>
How effectively did the panels present and divide information? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	<i>Navigation was initially cumbersome. I was not sure/clear if the sections were clickable</i>
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input type="radio"/> Yes <input type="radio"/> No <i>I did not notice them @ first</i>	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>Perhaps hover / tooltip upon initial interaction. Of course you would not know when a new session started... may be idle/timeout reset</i>
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly. <i>Some text felt chopped (?) @ bottom for expansion after</i>	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 13

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout?	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
<input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	<i>I ASKED IF IT WAS -- ART/DESIGN PROJECT OR COMPUTER</i>
How effectively did the panels present and divide information?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful?	
<input type="radio"/> Yes <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices?	<i>ENJOYED PROJECT</i>
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel)	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
<input checked="" type="radio"/> Yes <input type="radio"/> No	
Were the instructions clear enough to navigate the site?	
<input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 14

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <div><input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
How effectively did the panels present and divide information? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Was the hover action in the title panel helpful? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	<i>[Could notice the hover for instructions]</i> Are there any specific suggestions / critic comments?
How are the color choices? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	<i>would prefer a landing instructions page</i>
Is the overall text readable? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <div><input checked="" type="radio"/> Yes <input type="radio"/> No</div>	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
Were the instructions clear enough to navigate the site? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	<i>I would like the bottom half of the page for side by side comparison</i>
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 15

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>very interesting good applications to marketing</i>
How effectively did the panels present and divide information? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Was the hover action in the title panel helpful? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	Are there any specific suggestions / critic comments?
How are the color choices? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Is the overall text readable? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <div><input checked="" type="radio"/> Yes <input type="radio"/> No</div>	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
Were the instructions clear enough to navigate the site? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 16

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>Some confusion between what to focus on; instructions first or graphics first?</i>
How effectively did the panels present and divide information? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments? <i>N/a</i>
How are the color choices? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Is the overall text readable? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>No, those were all good!</i>
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input type="radio"/> Good <input checked="" type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly. <i>I had trouble figuring out how to scroll down; pretty used to it in a PC and not a Mac</i>	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 17

East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>Yes, I was able to notice the differences between the eastern & western posters/artwork</i>
How effectively did the panels present and divide information? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Was the hover action in the title panel helpful? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	Are there any specific suggestions / critic comments?
How are the color choices? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Is the overall text readable? <div><input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <div><input checked="" type="radio"/> Yes <input type="radio"/> No</div>	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
Were the instructions clear enough to navigate the site? <div><input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor</div>	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

User 18

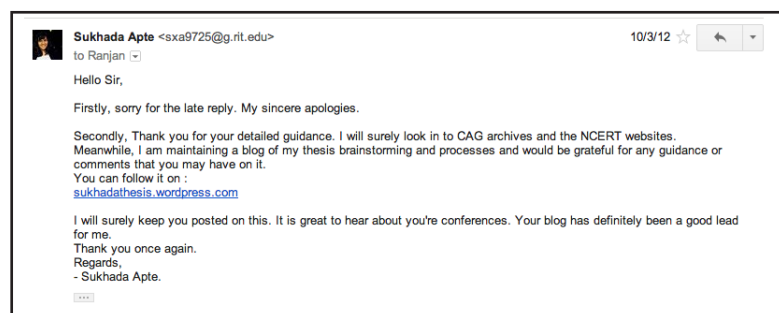
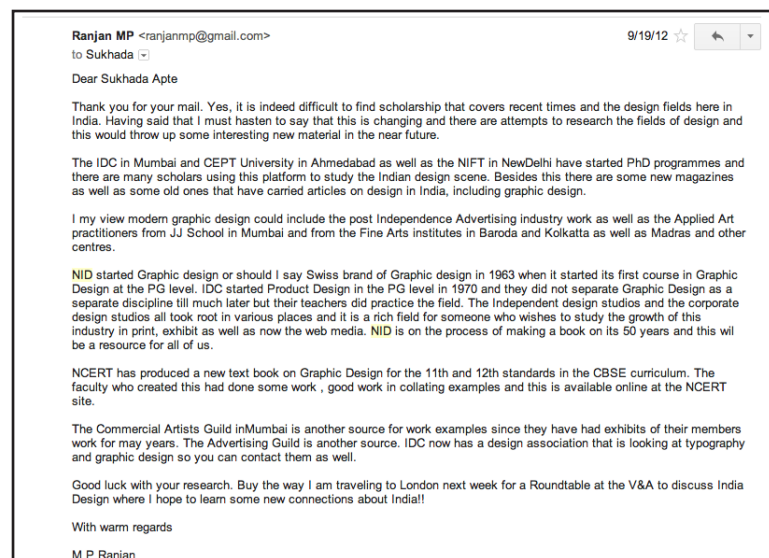
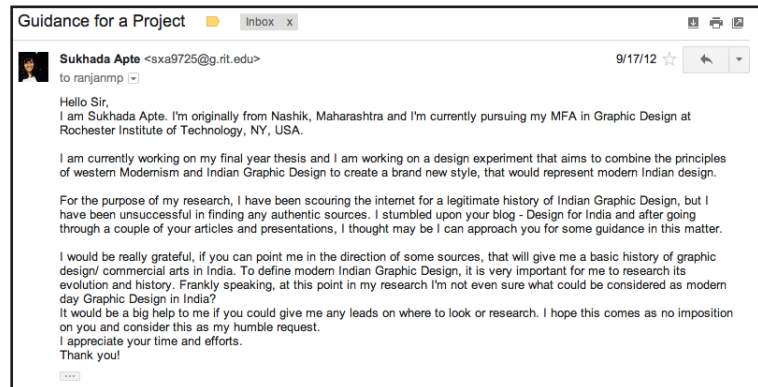
East to West An interactive journey through posters from 1940 to 2010, India and USA	Sukhada Apte MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN How appealing is the homepage layout? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	USABILITY Did the application give a good overview of the thesis project? Or were there some areas that were confusing? <i>none, really</i>
How effectively did the panels present and divide information? <input type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
How are the color choices? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
Is the overall text readable? <input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
NAVIGATION Did you find the navigation instructions? (They appear when you hover over the title panel) <input checked="" type="radio"/> Yes <input type="radio"/> No	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application? <i>Interactivity, movie clips</i>
Were the instructions clear enough to navigate the site? <input type="radio"/> Great <input checked="" type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly. <i>None the interface was intuitive reminds me of win 8 phone</i>	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!

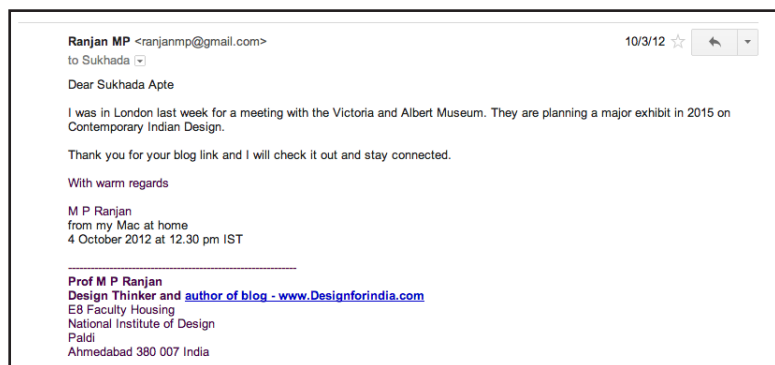
User 19

East to West	Sukhada Apte
An interactive journey through posters from 1940 to 2010, India and USA	MFA Graphic Design Candidate Thesis Project Imagine RIT 2013
DESIGN	USABILITY
How appealing is the homepage layout?	Did the application give a good overview of the thesis project? Or were there some areas that were confusing?
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Yes!
How effectively did the panels present and divide information?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Was the hover action in the title panel helpful?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Are there any specific suggestions / critic comments?
How are the color choices?	• very nice interface! The collapsing menus are a nice touch.
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	• 2 suggestions: (1) make the hover menu open/close a bit faster. (2) Maybe do a small inset of the Indian poster alongside the similar ones below? Sometimes have to scroll up & down to compare.
Is the overall text readable?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	Did you think of something that would be a good addition to this project? A poster or typeface that you think would be a better choice than the one in the application?
NAVIGATION	
Did you find the navigation instructions? (They appear when you hover over the title panel)	
<input checked="" type="radio"/> Yes <input type="radio"/> No	→ I can't spell love the color palette. It blends w/ the posters very well & is visually striking.
Were the instructions clear enough to navigate the site?	
<input checked="" type="radio"/> Great <input type="radio"/> Good <input type="radio"/> Average <input type="radio"/> Okay <input type="radio"/> Poor	
Any specific area where you had trouble? Please specify briefly.	Thank you for your time! I really appreciate your efforts and all the help with my usability survey. Have fun at Imagine RIT!
Maybe make hover instructions appear faster, as the "hit test" area larger so it starts moving more quickly. but I like that they go away when I don't need them anymore..	😊

A7 Correspondence

Correspondence with Prof. Ranjan MP on finding a good source for graphic design history of India.





A8 Acknowledgement

A heartfelt thanks to

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for always finding a solution

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for supporting me in reaching for my dreams

To my Friends
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and

Merle Bruno
for making me a better writer